

No. X.—NEW SERIES.

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OCTOBER.

THE  
ART-JOURNAL.



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2. SPITHEAD. Engraved by W. MILLER, from the Picture by J. M. W. TURNER, R.A., in the National Gallery.

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## THE ART-JOURNAL,

In January of the present year (1862),

### COMMENCED AN ENTIRELY NEW SERIES.

Subscribers may, therefore, regard it in the light of  
A NEW WORK, COMMENCING No. 1,

And will by no means find it necessary to obtain any of the previous parts of the publication.

A NEW SERIES OF ENGRAVINGS was commenced with the January Part—Part I.—such Series consisting of SELECTED PICTURES FROM PRIVATE COLLECTIONS. It is formed exclusively from the Works of British Artists of the existing epoch, and includes one example (at least) of every eminent painter of the age and country. It will form, therefore, a GALLERY OF MODERN PICTURES, engraved by the Best Engravers.

The NEW SERIES of the ART-JOURNAL also contains Engravings from the TURNER GALLERY.

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Those who have not hitherto been Subscribers to the ART-JOURNAL, and to whom it becomes more intimately known by the ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION, may be assured that every department of the work will be conducted with industry, energy, and abundant expenditure, so as to entitle it to the increased patronage it is respectfully hoped will be accorded to it by Artists, Amateurs, Art-Manufacturers, and the Public generally.

Although we by no means lay too much stress on the interest the ART-JOURNAL will receive, during the year 1862, from the ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION, we are justified in calculating upon thus rendering it exceedingly attractive: that Work will be, in all respects, a valuable auxiliary to the Art-movement of the age: it is scarcely necessary to add that this Catalogue cannot be remunerative; but it may be, and we think will be, a means of recompensing our labours by the greater publicity which will thus be given to our Work.

While, therefore, we shall do our utmost in every way to earn and obtain public support, we claim the aid of those who have so long been our friends, to assist the circulation of the ART-JOURNAL by making it known to all within their reach, who may be guided by their opinions. We refer them to a more detailed Prospectus which accompanied the Part for January.

Subscribers are aware that a *New Series* was begun with the year 1855; when we obtained the honour, graciously accorded, of issuing Engravings from the Royal Pictures; of that new series, therefore, seven volumes are now completed: while the series containing the Vernon Gallery—begun in 1849 and ended in 1854—consists of six volumes. Either series may be obtained separately, and may be considered complete, there being no necessity for obtaining the earlier volumes.

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We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we pay no attention to anonymous communications.

The Office of the Editor of the ART-JOURNAL is 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are to be addressed. Letters, &c., for the Publishers, should be forwarded to 26, Ivy Lane, Paternoster Row.

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## THE ART-JOURNAL.



LONDON, OCTOBER 1, 1862.

INTERNATIONAL EXHIBITION,  
1862.

No. V.

PART I.—PICTURES OF THE DUTCH, RUSSIAN,  
SCANDINAVIAN, AND SWISS SCHOOLS.

## DUTCH SCHOOL.



HE heraldic device of one of the Dutch provinces is a lion swimming, with the motto, "I struggle to keep my head above water." Holland, it has been said, is a bark which the waves have cast ashore, her houses cabins which may spring a leak, her fields the slime of ocean, her hills sand-mounds which winds may scatter. The ordinary laws and observances of nature here seem reversed. In no other country does the keel of the ship float above the chimney, or the frog, croaking among the bulrushes, look down upon the swallow on the house-top. As is the land, so are its inhabitants. The fishiness of the site has been supposed to give to its people a certain "oysterish eye," with a corresponding flabbiness of feature and complexion. And thus Voltaire, with his usual wit and spleen, took leave of this exceptional territory and its not very ideal inhabitants, in these sarcastic words:—"Adieu! canaux, canard, canaille."

Perhaps never was a national Art more true to the circumstances of its birth. A small Dutch panel picture is cribbed, cabined, and confined. Its mountains are molehills, its rivers canals, or even ditches; its single tree a pollard willow, such as Paul Potter was wont to paint; its more clustering woods arranged by the plummet and line, in rank and file, rows and avenues. Its meadows, however, are creamy and buttery; its cattle fat; and its peasantry such as Teniers and Ostade loved to paint—happy in their beer, and merry in their jokes. Fuseli writes—"The female forms of Rembrandt are prodigies of deformity; his males are the crippled produce of shuffling industry and sedentary toil." Rembrandt, indeed, avowedly painted up to an anti-ideal standard, and was accustomed ironically to call the pieces of rusty armour, and the articles of fantastic furniture, from which he drew, his true "antiques." Yet, we need scarcely say that the caricature of Dutch Art must not be pushed to the sacrifice of truth and justice. Reynolds, who was committed, not to Jan Steen, but to Michael Angelo and Titian, still admits that "Painters should go to the Dutch school to learn the art of painting, as they would go to a grammar school to learn languages." The skilful management of light and shade, the art of colouring and composition, and indeed

all the technical and mechanical elements in a picture, the painters of the Netherlands, both now and heretofore, seem thoroughly to have mastered.

Singular is it to see how closely the modern pictures in the Dutch division of the International Exhibition follow upon the manner of the painters of the seventeenth century. In size these works are small; in colour, dim, dusky, and dull; in subject they are "conversation" or "genre": cavaliers reading a despatch, mothers playing with children, ladies seated in a drawing-room, or standing at shop counters bartering for silks. Thus, Bles paints some brilliant little gems—'A Cradle Scene,' 'A Precocious Lovelace,' and 'The Grand-Children's First Duet,' in a style somewhat between Gerard Dow, Terbourgh, and the French Meissonnier. Rochussen, in an exquisite miniature called 'Hawking,' adopts the manner of Wouverman, including the prescriptive white horse. Van Schendel, in several candle-light pictures, has copied in wavy softness the illusive effects of Schalken. Ten Kate, a well-known name, paints, in the small "genre" indigenous to his country, 'Sunday Morning,' and 'The Surprise.' Bosboom, in 'Kitchen Interior of a Monastery,' is master of minutest detail. Springer, in the painting of picturesque architecture, 'A Church and Orphan-House at Leyden,' is brilliant in the dazzle of sunshine. Some works, again, such as Jamin's 'Confidential,' Vetter's 'Mother and Child,' and Martens' 'Reveries of the Toilette,' betray a drawing-room high-life, an execution sharp and firm, a colour light, and even chalky, which are obviously allied to the French cabinet school. Israël's thrilling tragedy, 'The Shipwrecked,' admirable in pathos, yet bold in heroism, is also probably indebted to Gallic naturalism.

The Dutch, as we have said, are eminently both bucolic and aquatic, and so is their Art, even to this day. Roelofs' 'Dutch Meadow' is a capital work, made out of usual Netherland materials—green, swampy pastures, cattle grazing, willow tree, a hedge, a ditch, a gate, water-fowl, and a cloudy sky. Stortebeker's 'Landscape with Cattle' is thoroughly Cuyt-like, sunny, yet dewy and green. Similar subjects by De Haas and Mollinger also are true to the best traditions of the country. In the painting of a sandy, shoaly sea, the reverse of the deep blue of the Mediterranean, Dutch artists have been adepts since the days of Vander Velde and Backhuysen. Schelfhout's storm-tossed waves are studied with care, and painted with knowledge. But we would specially reserve praise for Van Deventer's sea views near Amsterdam—sky grey, crowded with action, cloud above cloud, strata beyond strata, each with a silver lining catching a sunbeam, the sea dancing in ripple, and sparkling with light.

The present collection affords no evidence that the grand portraiture of Vander Helst survives, and the semi-Italian style of Berghem and Both seems absolutely extinct. Space does not permit us to enter on further analysis of the modern Dutch school; safely, however, we may say that it is wholly severed from the so-called Catholic and Christian Art of Germany and Italy; that it ignores 'Nativities,' 'Assumptions,' and the like; and that it may be pronounced at once Protestant and plebeian, unimaginative, unæsthetic, and unideal. Yet in all these points, thoroughly honest and unaffected, the works of Holland have the merit of being eminently national—national, moreover, in allegiance to the traditions of a memorable history; true, from first to last, to the features and the genius of a country unexampled in Europe.

## RUSSIAN SCHOOL.

We are told that the pictures of Raphael and of Titian are abominations in the eyes of a devout Russ, and that it is a mortal sin to place in an eastern church the work of a western artist. The Byzantine style of ancient Constantinople, and of more modern Mount Athos, enervate and corrupt, is still dominant in the so-called orthodox church of Moscow and St. Petersburg. The pictures most prized by the devout believer, both for the offices of worship and the efficacy of miracle, are not the offspring of genius, but the servile product of a sacred shop and a monkish manufacture. The prodigious number of works thus from generation to generation, repeated by rote, is all but incredible. Thus Didron, the French archaeologist, found in the holy Mount Athos 935 churches, chapels, and oratories, each covered with frescoes; and in a single monastery on the island of Salamis, were 3,724 figures, all the work of a native artist and his three pupils. M. Didron further testifies that he witnessed a certain monk Joasaph, with the aid of five assistants, paint, without cartoons or studies of any kind, Christ and the eleven apostles life-size in the space of one hour. Such works, strange as it may seem, are often potent to the conversion of souls. Pilgrims indeed are known to travel hundreds, and even thousands, of miles, to prostrate themselves before a single picture, though the work may have slight claim to be the offspring of St. Luke. The beauty of the figure, or the skill of the artist, it is found, has nothing to do with the purity of the believer's faith or the intensity of his devotion. A black Madonna, clouded with the candle-smoke of centuries, achieves more marvels than the masterpiece of Raphael. And thus the national Art of Russia, petrified under a prescriptive ritual, became lost in a dotage of dismal saints, or of stylite monks, living and dying on a column.

But Peter the Great came, altered the calendar, abolished beards, created a navy, reformed the Church, and made himself patron of literature, science, and Art. The savage czar of the north, we all know, travelled, and indeed not seldom toiled, in Holland, Sweden, Poland, Turkey, Prussia, Austria, Italy, and England: and hence Russia became at length an emporium of imported Arts and manufactures; and thus she adopted and copied in her new capital of St. Petersburg the civilisation and even the architecture and paintings of modern Europe.

The result is now before us in the picture galleries of the International Exhibition. As might have been anticipated, for originality we find imitation, and instead of the unity of a national and historic style, we have a discord, in which all the schools of Europe take common part. We incline to think the best pictures in the Russian collection are two portraits, 'Catherine Moltchanof,' and 'Glaphyra Alymof,' by Levitsky, in the style and of the time of our English Gainsborough. Then in the line of the sacred historic, Moller's 'Preaching of St. John in the Island of Patmos,' may be mentioned as a weak yet rapturous attempt after the post-Raphaelite manner. 'Jesus in the garden of Gethsemane,' by Bruni, has somewhat of the power of Sebastian del Piombo; and 'Christ and Mary Magdalen,' by Ivanof, is a doubtful compromise between nature and Raphael. Of schools expressly naturalistic, after the various phases long stereotyped throughout the other nations of Europe, examples are not wanting. Jacoby's 'Lemon Seller,' and 'The Beggar's Easter-Day,' are both vigorous and vulgar. Strashinsky's 'Wallenstein' is history painted down to the level of silks, armour, and other properties, in a style inherited from the Dutch



Gerard Dow. Bogolubof is seen in sea-pieces after the manner of Backhuysen and Achenbach; and Meschersky's 'Storm in the Alps,' black in sky, frowning in mountain, and bristling in pine forest, is after the best manner of Düsseldorf landscape.

We welcome Russia on this her first appearance in the picture galleries of western Europe. Undeveloped resources, even in the domain of Art, lie within her territories. The Ural mountains, the sphere of Sir Roderick Murchison's geologic researches, the steppes of Siberia, the rigour and the grandeur of winter in the Arctic circle, possess a poetry which a patriotic painter should be emulous to depict. Russia has a vast field yet to cultivate in the future. She stands as the hero of the Slavonic races, and the champion of the eastern church, and from out her midst must yet arise an Art, consonant to her zone, her people, and her faith.

#### SCANDINAVIAN SCHOOLS.

Modern research points to ancient Scandinavia as a chief fountain whence has sprung the literature and Art of northern Europe, and the present remarkable collection of pictures is one proof among many, that Norse genius still retains its vigour and its life. Students have held with show of evidence that "The Elder Edda" of Iceland, "The Folks Saga" of Denmark, and the national ballads of Sweden and Norway, are the sturdy roots which have given growth to flowers blossoming with borrowed beauty in the fields of modern Europe. Where in Brittany or England sailors brave the stormy sea, we have the prowess of the old sea kings; when in legends survives the spell of Odin and Thor, with elves and sprites, we recognise the ancient sway of the Scandinavian mythology. The wild waves had beat on a rock-bound coast, icy winter lay her frozen hand upon mountain loch, the fierce storm swept the forest, yet the courage of the Northmen did not fail; their hearts beat warm, and melted into poetry, and burst into song. And now, after the space of one thousand, or it may be two thousand years, these nations come to our International Exhibition with an Art vital as the life-blood of their people.

For reasons political, and even artistic, the Scandinavian collection is divided into three nationalities—those of Denmark, Sweden, and Norway. Denmark claims the distinctive honour of tracing her Art-pedigree through Thorwaldsen, the great classic sculptor of the north, and in Jerichau she still maintains these antique predilections. In the portrait of Thorwaldsen, by Eckerberg, we are carried back to the classicism of the French David, and in some few other painters are found a lingering reminiscence of Italy. For the rest, the Danish school is given over to an unromantic naturalism. Schiött's 'Dressing an Icelandic Bride,' and Simonsen's 'Swedish Betrothal,' startle by an uncouth and giant realism, repugnant to the æsthetic sense. Exner, himself a peasant, in his 'Close of a Feast' among Danish peasantry—music, dancing, and merriment, kept up till morning dawn—is simple, straightforward, and truthful. Such pictures are emphatically national, and in humble sense even historic. Børglum's 'Itinerant Mormons seeking to make Proselytes,' may likewise claim interest as a singular episode in the history of Protestant Art. The interiors by Hansen could not be more detailed or brilliant; the flowers and fruit of Børglum, Hammer, and Grønland, are worthy of a southern sun, and Sørensen, by virtue of his first-rate sea-piece, might have been marine painter to Canute the Great.

The pictures, however, exhibited by Denmark, scarcely sustain her acknowledged

reputation in science, literature, and Art. The native land of Thorwaldsen, of Oersted, of Worsaae, and of Hans Christian Andersen, is not justly represented by a school rude in untutored naturalism.

In Sweden, as in Denmark, classic and Italian schools of literature and Art have given place to Gothic freedom and power. Höckert's 'Fisherman's Hut, Lapland,' a young mother swinging her swaddled infant from the roof, the father mending nets, is rough in style, as the life depicted is rude. Larsson's 'Waterfall in Norway,' and Bergh's 'Old Mill, Sweden,' are grand in the physical features of a country given up to the wild fury of storm and mountain torrent. In ancient days, hordes from the inhospitable north poured down in devastating course upon fertile plains; and in more recent times, Gustavus and Charles spread terror by the bold stroke of a warrior arm. And now, when these Scandinavian people surrender themselves to the graces of the peaceful arts, they paint with the vigour of a hand which has swayed the sword, and they make, moreover, their simple canvas and out-spoken pictures tell of a mountaineer's love for his country and his home. Native literature, racy with the soil and true to the genius of its inhabitants, obtained in Fredrica Bremer and other writers its crowning triumph: and so the national Art of Sweden and of Norway finds in the pictures of Höckert and of Tidemand, Gude and Boe, world-wide renown. Foreigners will not readily distinguish between the Arts of these sister kingdoms united by government, kindred in race, and alike in natural lineaments. Yet we need scarcely say that the northmen of Norway are jealous of their separate nationality, and the effort they have made to bring together the present magnificent collection, shows that they will not readily merge their artistic existence. The pictures of Tidemand, 'Administration of the Sacrament to Sick Persons,' and other like works, have created surprise, indeed furor. Tidemand is the Wilkie and the Faed of Norway, painting the peasants of his country with a detailed truth that rivets every eye, and with a pathos which wins all hearts. He stands chief among the band of naturalists who, as we have said, constitute the strength of the Scandinavian school. Gude's mountains and lochs, Dahl's waterfalls, Morton Müller's pine forests, and Boe's sea birds, by the light of the midnight sun, all boldly wrestle with, and as it were subdue, a nature which seems ever ready to break loose into the regions of the supernatural. Many of these painters are of humble birth, peasants and sometimes sailors, who have left hard toil in the love and earnestness of their hearts. These men are born in a land where every village has its school, and even its newspaper, a country which knowing no law of primogeniture is in its fields and forests the common heritage of the sons of labour, a kingdom which has won free and popular institutions, and thus by purity of cause the native school of painting in the hands of a manly race, is bold, vigorous, and independent.

The Scandinavian pictures of Denmark, Sweden, and Norway, did space permit, suggest interesting speculation. We have discovered in this northern Art nothing in common with the poetic imagination and the æsthetic beauty of southern Europe; we have found in it no allegiance to great masters, mediæval, mystic, or spiritual. But instead thereof we recognise Scandinavian Art as the exponent of modern, living, practical Protestantism, a school which forsakes the generic and the ideal, and thus has learnt how best to enhance the worth of man as an individual and a unit, and the power of nature as a pronounced reality.

#### SWISS SCHOOL.

The Swiss could scarcely fail to attain a national Art, by simply transcribing the natural characteristics of their country—mountain torrents, snowy fields, and rocky heights; pines, peasants, and herds of cattle; regions of trackless solitudes, infinite space; a land of cloud and storm, with a sky of gloom, mystery, and motion. Accordingly, Swiss painters, as Gabriel Loppé, boldly seize on a great subject like 'Les Grandes Jorasses, Le Jardin, and Le Col du Géant, from the summit of Mont Blanc,' and the picture is at once a poem and a phenomenon. Here we have a vast and waste snow-field, studded with bare black rocks, rising as rugged reefs from out a frozen ocean; a ravine plunges in the midst, whence, as from a caldron, rise the boiling mists. Zelger's 'Glacier of the Bernina' is minutely studied, and carefully painted, after the manner of the Düsseldorf school; the scene composed of the usual materials—boulders and torrent in foreground, pine forests in middle distance, and snow-capped mountains in the far and high horizon. Calame, of Geneva—one of the most poetic of the Swiss painters, rewarded in Paris, in 1840, with a medal of the first class, and created chevalier of the Legion of Honour in 1841—has sent to the International Exhibition a carefully studied and smoothly painted work, 'The Plateau of the Righi.' 'Chamois Hunters Reposing,' by Meuron, has also the merit of being in theme thoroughly national. Mountains, half veiled in mist, reach into mid-sky; a valley of rocks, with here and there scanty pasturage, brings the spectator to the foreground. The banks of a crystal stream give to a group of chamois hunters, leaning on alpine-stocks, with the spoils of the chase at their feet, a moment's grateful repose. The picture is brilliant in sunlight. Switzerland, of course, does not possess any large, life-size style of historic or sacred Art, but yet she can show of her own a small domestic school, pretty and simple. Van Muyden's 'Children Playing round their Mother,' and Lagier's 'Sleep' and 'The Waking,' are pictures of trifling incident nicely handled, allied somewhat to French *genre*. Humbert's cattle are capital. His 'Mare des Fontaines, Vaudois Alps,' and 'Cattle on the Pastures, Bernese Alps,' are indeed first-rate.

In the present Exhibition we miss the pictures of Diday and Grosclaude, which told so well in the Exposition of Paris; yet, taken for all in all, the collection is creditable. Such a display goes far to remove a stigma, oft repeated, that the Swiss, living in the most poetic of lands, are the most prosaic of peoples. It were not, indeed, to be expected that Art, a creature of luxury, should blossom and bear abundant fruit in a sterile soil. The conflict for bare existence is too hard to permit mere pastime to the imagination. Mountains afford grand sketching ground for artists, but valleys are needed for studios, princes for patrons, and palaces to serve as regal galleries. Yet, notwithstanding these wants, Switzerland has been able to rear a national school of Art, reflecting the grandeur and the beauty of her country.

#### PART II.—WATER-COLOUR DRAWINGS OF THE ENGLISH SCHOOL.

The truly national school of British water-colour paintings is usually classified under three or four divisions. The art is said to have first taken its origin from missal painting, in the use of opaque pigments, mixed or tempered with water, and hence called *tempera*. Paul Sandby often adopted this style,

as, for example, in the drawing 'Windsor Forest.' But, secondly, came another mode, termed stained drawing: the subject having been fully wrought in Indian ink, the local colours were finally washed or stained in. Ibbetson, Cozens, Girtin, Varley, and even Turner in his early days, all practised this manner, which may be taken for the style of the last century. With the dawn of the present arose the true glory of our water-colour school. For, thirdly, the blackness of Indian ink, and the thinness and poverty of a mere stained wash, were now superseded by the bold and immediate laying in of the local and actual colours of each object, the shadows being then added with the varied hues, incident to partial and reflected lights. In this vital transition to truth, brilliancy, and power, Turner led the way, and made himself supreme master of the consummate art. The resources of the method were by him and others—De Wint, Fielding, Cox, and Prout, chief among the number—fully matured. The purity and the transparency of the medium were preserved; the luminosity of the underlying white paper was retained; high lights were rubbed or sharply cut out; and tone, atmosphere, and texture attained by successive washes, abrasions, or even through stippings and hatchings. Still it was probably felt that water-colours, even in this their integrity, purity, and splendour, lagged behind oil-painting in substance and power. Hence, lastly, the attempt to compete, by a revived tempera, with the famed discovery of Van Eyck. Highly elaborated drawings in the present Exhibition by Hunt, Cattermole, Lewis, Corbould, Branwhite, and the younger Warren, show, even to incredible perfection, the detail, the vigour, and even the solidity which the skilled intermingling of transparent and opaque processes may attain. We need scarcely say that each method has its inherent advantages, and each its inseparable defects. The present practice of the chief masters of the art, however, favours the blending of the two mediums, the one with the other. Absolutely to prohibit the use of opaque, especially in the lights, it is felt were to circumscribe the resources at command. Liquid shadows and loaded lights, with delicate transitions from each to each, combine, in contrast, variety and yet unity, the full opulence of the art. A wise painter knows how to adapt his means to the end he seeks; and hence the present collection of master works will prove that no method should be neglected which may enhance the ultimate effect.

The progress of water-colour landscape was rapid, and the golden mantle of romance from the first robed her genius. Reinagle's 'Villa of Mæcenas at Tivoli,' Robson's 'York' and 'Ely,' and Havell's 'Windsor on Thames,' and 'Mountain Scene,' glow in the dawn of a poetry which soon was to brighten into matchless splendour. Barrett had the vision of the eagle to gaze at the sun in the eye, till his mind lighted into fire. His 'Sunrise' and 'Sunset,' his 'Refuge from the Heat,' his 'Evening,' and classic composition, 'Temple by Sunset,' are ardent in the worship of Apollo, the god of day. These works serve as the herald to the genius of Turner, who took for his heritage the infinitude of the elements—earth, water, fire, and air. Turner, in the present Exhibition, is seen both in his literal truth and in his imaginative romance, in his early transparent treatment and in his opaque elaboration, in his first greys and in his closing glories, in his simple pastorals and in his subtle vignettes, holding companionship with the melody of verse. 'The Bridge of Sighs' and 'The Dead Sea' are symphonies in colour, and sonnets in symmetry of composition. 'Falls of the Clyde,'

a somewhat early sketch, is liquid in grey, and literal in truth. 'Sunset at Sea,' and 'Heidelberg,' blaze in the red and the yellow of raving delirium. In 'Tivoli,' bold imaginative creation triumphs in a grand composition of temples, stone-pines, and water-falls. And, finally, specially must be quoted 'Chryses worshipping the Setting Sun,' as the summary and consummation of a genius varied as nature, and resplendent as the heavens. The drawing by Pyne, 'Vale of Somerset,' continues the manner of Turner down to the present day.

David Cox had a calmer temper, and in most points comes after Turner, as a contrast. He is Constable in a water medium. His eye for colour was liquid in grey, his imagination cool as the dew of morning. Seldom did he take flight to dreamland; and the only grandeur in which he chose to clothe himself was the thick rough overcoat of a rainy day. The series of drawings by Cox in the International Exhibition are lovely, yet literal. They are as if nature's hand had blotted and blended the haze of the morning, the shadow of evening, with the verdure of spring, and thus forms become suggested in looming twilight and gathering mist. Meadows and moors float themselves in illusive mirage from landscape to paper, the simplest of subjects grow into indefinite grandeur, and the gentlest of poetry speaks from an English country lane, or the wildest of storms howls over a bleak Welsh heath. The numerous vignettes here brought together, apparently simple, are yet consummate in composition. 'The Hay-field' is a choice example of the greys, the greens, and the tender blues, which in these works play with everchanging but constant harmony. 'The Welsh Funeral' comes as the grandest development of Cox's latest or "blotchy style," for, like Turner, he grew garrulous, and his articulation towards the close of life had fallen sadly ajar, and his thoughts dropped from his pencil in formless shadows, altogether incoherent, and even unintelligible. With him well nigh died out the so-called pure unsophisticated English water-colour method, now, as we have already said, adulterated, and yet, as we think, enriched by liberal, or rather by judicious, mixture of opaque. Yet Bennett may be quoted as a painter after Cox's heart. His 'Heaven's Gate, Longleat,' a wide expanse of noble woodland, rises indeed from rural simplicity into imaginative grandeur. George Frisby, too, for the most part, adheres to the old method, and many of his drawings—'Lake and Fall of Ogwen,' and 'The Pass of Nant Francon' among the best—gain accordingly a corresponding transparency in colour and harmony of tone. Copley Fielding, one of the purest and most beautiful among our water-colour landscapists, is, in the present Exhibition, inadequately represented, even by eight drawings; in the Manchester Art-Treasures were collected a threefold number of his sweetest and most poetic works.

Two other names in the same category remain to be mentioned, De Wint and Prout. The style of De Wint was remarkably bold, broad, and large. 'The Corn-field,' and 'On the Thames, Putney Bridge,' two remarkable works, are transparent and liquid in handling, richly varied in colour, the detail suggested rather than literally rendered. Prout had a method of his own, which sometimes indeed degenerated into mannerism. Precise accuracy, as found in Lewis, for example, he eschewed for the sake of the picturesque. A shaky, yet in its way a firm line, from a broad reed pen, stood for crumbling stonework. Venice, and the gable-ended towns of old Germany; Wurzburg, Nuremberg, and Ratisbon, were the sketching

haunts where his pencil loved to arrest the destroying hand of time. The antique buildings which he thus preserves to us may be received perhaps with some distrust by the architect, and with a little dissatisfaction by the photographer. Our requirements, indeed, have now grown exorbitant; yet must it, we think, be conceded to Prout that he came to the pictorial rescue of northern and domestic Gothic, even as Piranesi, in Italy, took under jurisdiction the classic antiquities of Rome. 'The Indianman Ashore' is in the London International, as it was in the Manchester Art-Treasures, Prout's noblest work. His style and sphere find disciples to the present day. Nash's 'Chapel of the Dukes of Norfolk,' Read's 'Interior of the Church of St. Lawrence, Nuremberg,' Louis Haghe's 'Roman Forum,' Holland's 'Rialto,' and Rayner's 'Baron's Chapel, Haddon Hall,' possess the power, the detail, the character, and the colour severally required in the treatment of these subjects.

The present school of landscape water-colours, like indeed all other schools, is divided between romanticists and naturalists. The romanticists love the ideal—give to hard, actual forms the soft witchery of beauty, and to cold fact the warmth of imagination and emotion. Faithful they are to nature, yet they see her in the frenzy of the poet's eye, and paint the outward landscape in colours which glow in the mind's fancied picture. The medium of water-colour, liquid and *spirituel*, is peculiarly facile in the translation of psychological conditions. The grosser material of oil can but embody in ruder guise the soul's fleeting visions, and we think it is now generally admitted that the poetry of Turner found upon paper, and not upon canvas, its purest expression. Among living idealists Pyne is most daring in flight, and it must be confessed that he sometimes loses sight of earth in his reveries among the rainbows. Palmer, too, is gifted with an imagination all afire, and has for years been concocting sunbeams in a crucible, till at length he has discovered the secret of the philosopher's stone, and thus sunshine glitters in his pictures as if the earth were cloth of gold. His 'Ballad' is a rapturous idyll; the singers seem peasants from Arcadia. Others of our painters do not so much create as select: imagination for them does not fashion anew, but is content to seek out and find its rhapsody in lands of mountain and lake, and of sunny and stormy sky. Richardson has long haunted the bays of Naples and of Salerno, basking in the sunshine, and bathing his works in the silver haze which lends enchantment to the sultry south. In 'Glencoe' he is grand in gathering mountain storm. Rowbotham, in 'Lago Maggiore,' is as usual sweet in the sentiment of colour, and true to the principles of balanced composition. Collingwood Smith is more scenic and dramatic; his clouds generally are in action, and his mountains are not content to abide in perennial placidity of sentiment. Gastineau, in such works as 'Glenarm, Antrim,' rejoices in the romance of sunny summer. Harding, who has long blended Art and Nature with unerring hand, shows in 'The Park' his habitual dexterity in treatment and brilliancy of execution. Jackson, in his 'Cumberland Tarn,' paints the still hour of nature awaking from slumber, the sky withdrawing the grey veil of night to herald the blushing morn. Other artists there are, as we have said, more literal and less imaginative, who trust to a sober transcript of nature for all needed emotion, and hence may be fitly termed naturalists. The demarcation, however, between the two schools cannot be drawn with rigour. Every artist, in fact, appeals to nature, yet calls to his aid imagi-

nation. The question, after all, is one of degree; yet the contrast, for example, between Palmer's 'Ballad' and the younger Warren's 'Rest in the Cool and Shady Wood,' is sufficiently marked to justify our present classification. Warren, indeed, in this prodigy of manual skill, belongs to the so-called school of landscape "Pre-Raphaelites," and assuredly his zeal has met with just reward. Davidson's 'Cutting the Haystack' is also remarkable for studied detail. Newton, in such drawings as 'The First approach of Winter' and 'Pass of Glencoe,' has of late years created a sensation by the photographic truth of mountains, knit by ribs and buttresses, and draped in a filigree of snow. Birket Foster, in a way not less wondrous though diverse, dots in ducks, sheep, hedge-rows, trees, and grass, with the infinitude of Nature's detail. Banwhite's 'Mountain Torrent' has the merit of being naturalistic not in the Pre-Raphaelite sense, and therefore vigorous, broad, and grand. We need, in fine, scarcely point out that the various forms of landscape Art which the present matchless collection displays, are but the many-sided aspects of a nature which in herself is endless and infinite, and therefore can be comprehended and transcribed only in its several and severed parts. Hence the division into schools.

One kingdom in nature, however, yet remains to be noticed,—the empire of ocean, a sphere in which English artists, like British sailors, have long reigned supreme. Turner was wont to revel in the turmoil of stormy waters, and Copley Fielding for years was accustomed to contribute at least one annual tempest to the gallery in Pall Mall. Other artists still follow in the same line. Duncan, in 'The Morning after the Gale,' and 'The Last Man from the Wreck,' gives the fling, the fury, and the force of a storm let loose, lashing wave and bark with relentless anger. Jackson's coast scenes are usually more tranquil: 'Penzance Harbour' is a good example of his refined and delicate treatment.

We now pass from nature to subjects possessing a human interest, and in the first place we must give a passing word to the Art of water-colour portraiture. The grace of Thorburn, the finish of Ross, the style and bearing of Richmond, and the power of Mrs. Wells, it is scarcely needful at this day that we should stop severally to commend. The gallery contains choice examples of each of these artists. In the somewhat analogous art of chalk drawing we are also glad to recognise a few heads. The crayon portraits of Swinton, of Martin, and of Talfourd, have long indeed won renown in the annual exhibitions of the Royal Academy. Water-colour and crayon portraiture, it must be admitted, preserves a sketchy delicacy which is denied to the more solid medium of oils.

The present historic series of "figure subjects" commences with drawings by Westall, Ibbetson, and Rowlandson. Of these we will not speak; let us rather turn to the graceful and refined compositions of Stothard and Blake. The works of Blake are studies in psychology. This artist, like Swedenborg, was visited by visions, and, as modern spiritualists, he held fancied communion with the souls of the departed. What his mind's eye saw his artist hand essayed to execute. He seems indeed to have owed little to the study of nature; and the necessity of a model, either for drapery or figure, was probably superseded by the supposed teachings of direct revelation. A man labouring under these hallucinations might easily find himself beguiled to such attempts as 'Christ in the Lap of Truth,' and between his earthly Parents.' In several of Blake's works, however, we find a certain swooning emotion

not wholly unlike to the sentiment infused into the forms of the Italian spiritualists: but, on the other hand, whenever, as in the 'Canterbury Pilgrimage,' he essayed to interpret a worldly theme, he absolutely broke down, and fell into the depths of the ridiculous. Stothard, in this very subject from Chaucer's masterwork, proved his superiority over his contemporary. Stothard indeed was himself somewhat of a sentimentalist, and indulged often in the mere grace and prettiness of a book vignette illustrator. Yet has he not wholly without justice been termed "the Giotto of England;" and Mr. Ruskin even declared that no artist, since the days of Raphael, has possessed so full a measure of Raphaellesque spirit.

Since these days a change has come over our English school, which now for spiritualism takes to realism. Cattermole attains in such works as 'The Contest,' and 'Shakspeare reading his Birthday Ode to Sir Thomas Lucy,' by square and firmly incised outlines, and pronounced character of features and figures, the vigour of an inveterate naturalism. William Hunt, though widely different, may, for our present purpose, be thrown into the same category. He fails, no doubt, egregiously in the high aspiration required by subjects such as 'Thy Kingdom come,' 'Devotion,' and 'A Boy Praying;' yet with a mere change of name even these works were admirable. In secular figures, however, 'The Ballad Singer,' 'Reading the League,' and 'Head of a Black Girl,' Hunt is wholly inimitable. In 'Pine Apples and Pomegranates,' and 'Primrose Banks,' too, he is chief of naturalists, scarcely surpassed, indeed, by Nature herself. These works are studies for method, material, and manipulation. The liberal use of opaque colour is essential to their solidity and power. Hunt has the merit of being expressly English and homish; on the contrary, Lewis has won his laurels on foreign soil. The French Meissonnier is not more precise in drawing or brilliant in execution, the Dutch Mieris and Dow are not so infinite in detail, as Lewis, our own matchless painter of 'Halts, and Camels in the Desert,' and 'Pilgrims at a Roman Shrine.' Carl Haag has likewise travelled south and east, to lands poetic, picturesque, and wild, and thus paints with pathos and distinctive diagnosis, 'Evening Hour,' an Italian peasant standing on a ruined column, and 'The Rehearsal,' a company of Arab musicians sluggishly tuning a savage melody. Fripp, Topham, and Absolon are equally well known for their subjects both near home and abroad. Fripp, in such drawings as 'Peat Gatherers,' 'The Pet,' and 'Ave Maria,' shows an eye exquisite in subtlest colour, modulated to tenderest melody. Warren, sen., Corbould, and Tidey, indulge in dreams of the Arabian Nights; are ravished by the beauty of the hareem, and love the bewitching stillness of the midnight moon. Jenkins, as our English Watteau, is fond of a picnic or sketching party, with fair companions given to music and poetry. Burton, a studied master of drawing, in 'The Widow of Wöhlm,' recalls the severer manner of old Van Eyck. And thus the cycle of history ever returns upon itself, and Art, like life, takes renovating fire from the expiring embers of the past.

In this and the preceding articles on the same subject, we have passed through the successive International Galleries, as contiguous provinces of a vast territory, governed by like laws, and linked into one empire. It is proposed, in a future paper, to examine the sculptured works, which constitute so interesting a feature in the Art-contributions of the Exhibition.

J. BEAVINGTON ATKINSON.

## THE SCULPTURES IN THE INTERNATIONAL EXHIBITION.

THE subjoined memorial reached us immediately after our last Number was at press. Although it has already been made public through the daily and other journals, it is of too much importance to be omitted in our columns; first, because it affords another instance, in addition to those it has unhappily been our duty to record, of the determination of the authorities of the International Exhibition to carry everything with a high hand, whatever the public and those most interested in the particular matter may say, think, or do; and, secondly, because the hints thrown out by the memorialists with regard to the "setting out" of sculptures may be valuable to collectors and exhibitors of such works:—

"TO THE HON. HER MAJESTY'S COMMISSIONERS OF  
THE INTERNATIONAL EXHIBITION, 1862.

"We, the undersigned, British painters and sculptors, contributors to the Fine Art Department of the International Exhibition, 1862, beg most respectfully to call your attentive consideration to the drapery now forming a background to the works of sculpture in the Fine Art galleries of the Exhibition, and to request its removal, being injurious to the contents of those galleries, on the following grounds, viz.:—

"1. That drapery, so dark in tone, is unsuitable as a background to works in white marble or plaster, by apparently increasing their whiteness and diminishing by contrast the force and depth of their half tones and shadows, rendering these insufficient to express the intended degree of projection and relief essential to the clear interpretation of the sculptor's design.

"2. That the present selection of colour is equally—nay, more objectionable in relation to pictures, as it greatly depreciates or utterly destroys all their warm tints; the fatal effects of the contrast as seen in the galleries of the Exhibition, we are assured, you will most readily estimate.

"On the first inspection of the arrangement—an arrangement we then openly demurred to—we recognised the injurious influences of the present background, and should have long since made some application for its removal, had we not from time to time been induced to believe an alteration would be adopted without the necessity for this combined expression of professional opinion. But, as we witness with great regret the persistence of an arrangement we have uniformly condemned, we are compelled to make this appeal as a public duty to the Arts we respectively profess, as a precedent for future reference, and as our protest against a practice most fatal to the just display of works the special characteristics of which we had anticipated to have seen preserved, or heightened, rather than diminished and destroyed.

"With the highest respect for your distinguished position in this great undertaking, and a due sense of the many onerous duties and responsibilities involved therein, we beg to submit that we cannot, consistently with our part as contributors, silently acquiesce in the arrangement of a department we have mainly assisted to form, conscious that such arrangement is at variance with the principles regulating alike the production and display of works in painting and sculpture.

"Aware of the far advance of the season, we yet earnestly hope that you will, by removing the objections herein stated, protect the interests of those who, by contributing their labours to the Exhibition, have done their utmost for its success; and, while deeply regretting the necessity for this form of application, we feel that we should be open to reflections of injustice, incompetency, or indifference, especially from our continental brethren, did we not take this step in requesting an alteration of what we all here unitedly condemn."

The document is signed by eighty-five painters and sculptors, including a very large number of the members of the Royal Academy, besides others of high reputation in their respective professions. The list would have been swelled to a far greater extent had not the season of the year taken so many gentlemen out of London. Of course as much attention will be paid to this protest as was given to the others: it will be ordered, in parliamentary language, "to lie on the table," where, in all probability, it will continue to lie unnoticed.

# BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXII.—JOHN ABSOLON.



**A**MBETH—unaristocratic, grim-featured, hard-working Lambeth, noisy with the echoes of the engineer's hammer, dusky with the smoke of machine factories and potters' ovens, redolent with the effluvia of the bone-crushers' process—has a claim upon those who take an interest in something beyond the matters which conduce to the wealth and commercial prosperity of the country. Its traditional and historic associations are not unknown to the student and the antiquarian; while within the memory of many now living, its public places of amusement, among which were the once celebrated Vauxhall Gardens, were the resort of the gay and fashionable. With the exception of Astley's Amphitheatre, that still enjoys the popularity of the multitude, all these attractions have passed away, and the archiepiscopal palace of the Primate of all England, with the adjoining parish church, both of them grey and venerable, raise their heads above the dingy, irregular buildings of every kind which surround them. The only relics of a grandeur that has passed away for ever.

In the principal street of this densely-peopled metropolitan district was born, in May, 1815, John Absolon, one of the most popular of our figure-painters in water-colours, and one among many artists who have raised themselves by energy and perseverance alone to a good position in their profession and in society. At the early age of fifteen

he was earning a livelihood by painting portraits in oils; two years later, he was working with Messrs. Grievs at scene painting for Her Majesty's Theatre, Drury Lane, and Covent Garden; Mr. Absolon's share of the labour being the figures. For four years he was thus occupied, and so profitably, that although he had scarcely reached the age of twenty-one, he thought it not imprudent to marry, "in the same dear old church in which he was christened, *Lambeth*."

The history of painters generally shows that their earliest essays take a bold flight. Absolon's beginnings were no exception to the rule; for he sent to the British Institution, in 1837, two oil pictures, the 'Temptation of St. Anthony,' and the 'Raising of Lazarus.' The results, however, did not satisfy him. Instead, therefore, of pursuing a path which he had the discernment to see was not suited to him, he quitted it at once, and in the following year left England for Paris, his wife accompanying him. Here he remained nearly a year, maintaining himself by painting miniatures. Previously to his departure he was admitted into the New Water-Colour Society, which had then been established about five years, but he did not contribute to the exhibitions in Pall Mall till 1839, when he sent 'The Savoyard Boy,' and 'The First Sup.' In the same year he had at the British Institution 'The Painter's Studio.' Of several drawings exhibited at the gallery of his own society, in 1840, there was one entitled 'Singing for a Wife,' which manifested very considerable executive power, combined with careful finish. 'Rich Relations' (1842), 'The Vicar of Wakefield taken to Gaol,' and 'Paul and Virginia Interceding for the Fugitive Negro' (1843), were among several works that proved Mr. Absolon to be no slight acquisition to the institution of which he was a member. The scene from Goldsmith's popular tale is illustrated with as much truth and simplicity of character as it is full of pathos.

In the latter year this artist was engaged to make a series of drawings to illustrate Major's edition of Walton's "Angler;" and in the following year, Mr. Bogue, the publisher, gave him a commission for another series to illustrate the poems of Collins and Beattie. Both of these volumes, but especially the former, had, we have reason to know, a most extensive sale.



Engraved by]

THE FIRST NIGHT IN A CONVENT.

[Butterworth and Heath.

'Captain Macheath Betrayed by his Mistresses' was the most important work exhibited by Mr. Absolon in 1844. The subject is not of the most refined order, but it is treated with considerable dramatic power.

As a *quondam* follower of the sport which Isaac Walton admired and loved, we felt a special interest in a graceful little figure exhibited in 1845, under the title of 'The Angler.' He is dressed in the costume of "gentle

Isaac's" time, reclining easily against the trunk of a tree, while he changes the fly on his line. An excellent print, in colours, was published from this picture; one of them hangs in the room where our rods and tackle are laid up in ordinary, to remind us of the days when we also "went a fishing." Two other works, larger and of a different character, were exhibited at the same time; one, 'The Judgment of Midas,' a composition very skilful in

design, and of masterly execution, was purchased by Miss Burdett Coutts; the other represented Catherine and the Glee-maiden, from the "Fair Maid of Perth."

Rustic figures have always been favourite models with this artist; a capital group of them is seen in 'Thread the Needle,' exhibited in 1846— young men and maidens, admirable in drawing, life-like in motion, and brilliant in colour. The reverse of this in the single quality of action, yet as excellent in that of repose, and as forcible in colour, is 'Prince Charles Edward in the Isle of Skye,' asleep, and watched over by Malcolm Macleod; it was exhibited in 1847, with some others, the principal of which was 'Sunday Morning,' well known from the popular engraving published not very long after its appearance. A similar subject to this last was seen in the following year, with another, in three compartments, suggested by a passage in "Tristram Shandy," describing a rustic dance, a subject in which Mr. Absolon certainly excels. 'Plenty' (1849) was the title given to a large composition, representing a harvest-field with labourers at work, and numerous gleaners gathering up the scattered ears of corn; a picture of which we spoke at the time as "of very great power, and singularly brilliant in colour." 'Joan of Arc'

(1850): the heroic maiden is represented in prison, seated before a small oratory, from which her immediate attention seems to be abstracted by a suit of armour lying near; her face eloquently expresses the painfulness of her position; it shows nothing like fear, but a blending of deep sadness with holy resignation: Joan was a religious enthusiast, and this feeling bore her in triumph through her extraordinary career, though it failed her in the prospect of a horrible death.

'THE FIRST NIGHT IN A CONVENT,' engraved on the preceding page, was painted in 1853; the subject is taken from the story of "The Nun," in Rogers's "Italy." There is little scope here for the development of much artistic power, but the work commends itself by the simple, earnest feeling thrown into the sleeping girl, and the graceful arrangement of all the accessories; the picture is the property of Mr. Astley.

'The Field of the Cloth of Gold' exhibited in 1854, has in its title a double meaning, for the picture was painted on the spot where the famous tourney between our Henry VIII. and Francis I. of France took place, which is known in history by the above title; and the scene represents a field of golden corn which the reapers are cutting and binding in sheaves. It must have been about this time that



Mr. Absolon received a commission from Messrs. Graves, the publishers, to execute views of the fields of Crecy and Agincourt, for the purpose of engraving; the prints, however, did not make their appearance till 1860. We do not recollect whether the pictures were exhibited or not; but, in 1855, he contributed to the gallery of his society 'Going to Market—Crecy,' which, so far as our memory serves, differs from the engraved view of Crecy. Two other French scenes were hung at the same time; they were called respectively, 'Cutting—Guines,' and 'Carrying—Guines,' the subjects of both being harvest. In singular contrast to these rustic subjects is 'The Baptism,' 1856, an aristocratic group assembled round the font of an English parish church, arrayed in fashionable but becoming costume, all admirably painted. Another church scene appeared in the following year, under the title of 'Praise God from whom all blessings flow,' when the whole congregation has risen to sing the doxology. With this was exhibited 'A Peatfield, near Capel Arthog, North Wales,' one of the best landscapes he ever painted, and one which few artists could equal.

In 1858, Mr. Absolon, with the view of directing his attention to oil-painting, and, perhaps, also to qualify himself for admission into the Royal

Academy, though we are not aware that he placed his name as a candidate on the books, according to custom, seceded from the society to which he had been so long attached, and to the fame of which he had greatly contributed. He exhibited that year in the Academy a picture entitled 'Boulogne, 1857,' a work which would make not an ill-assorted companion to Frith's 'Ramsgate Sands.' The scene is on that vast plain of sand which lies eastward of Boulogne harbour; on it are congregated a multitude of persons of various grades and conditions, both English and French, arranged in a very masterly style, and represented with undeniable truth of character, and with a considerable amount of humour; in colour and firmness of execution this painting could scarcely be excelled. The picture was reproduced in chromo-lithography for the Art-Union of London; five hundred impressions, the entire number printed, being issued as prizes. It was followed, in 1859, by three others, 'Old, but ever New,' 'A Mussel-Gatherer of Portel,' and a scene of Longfellow's, the 'Courtship of Miles Standish,'—that wherein Miles becomes a threadwinder for the benefit of the fair Priscilla. In 1860 he sent 'TETE-A-TETE,' engraved on this page; the title would scarcely declare the subject, but it is plain enough when the composition is seen: evidently

the blacksmith considers his apprentice might be better employed than in pouring the "leprous distilment" into the ears of his daughter, and that the latter, as the incentive to her companion's idleness, ought to share in his punishment, and so he is prepared to deal out equal justice to both.

Last year Mr. Absolon resumed his old place in the New Water-Colour Society, at, we believe, the earnest solicitation of his former associates; certainly the place given to his pictures at the Academy during the two or three seasons he exhibited there was not calculated to make him very desirous of continuing to appear on the walls of that institution. His second entrance into the gallery in Pall Mall was signalled by a very remarkable picture, 'MDLLE. DE SOMBREUIL,' illustrating an incident de-

scribed in Lamartine's "History of the Girondists," as a condition of saving her father's life, she consents to drink a glass of blood offered by the fiends into whose hands her parent has unhappily fallen. The subject is so revolting that without some explanation one can only wonder it should ever have entered the head of the artist; it originated thus. Critics in the public journals, and, we believe, some of his professional brethren also, having frequently observed that his works generally partook of one character, the joyous and pleasant, Mr. Absolon determined to let them see he could do something of an opposite nature, and while reading Lamartine's book, this story at once struck him as being just the subject for his purpose, and he adopted it without hesitation; the heroism of



Engraved by]

MDLLE. DE SOMBREUIL.

[Butterworth and Heath.

the woman would, it was thought, assume a grander position from the sickening act she was called on to perform. It is, without doubt, his greatest work, and because we so consider it, we have given it a place among our illustrations, simply as an act of justice to the artist, to show what he could make of a terrible and hideous fragment of history.

About three years ago he visited Switzerland and Italy; the fruits of his travel in these countries were seen last year in his 'Isola Bella—Lago Maggiore,' and his 'Berne,' and in the present year by 'The Match—Lago Maggiore,' but his most important work this season was 'The Courtship of Gainsborough,' a scene in the beautiful woodlands of Suffolk.

That very interesting entertainment called "The Overland Mail," which had so long a "run" at the Gallery of Illustration, was the joint production and property of Messrs. Absolon, Grieve, and Telbin; to the first of these three artists was allotted, chiefly, the task of painting the figures in the landscapes.

There are few figure painters whose works show a greater variety of subject than Mr. Absolon's; his style of treatment is natural and unaffected, his pencilling free yet careful, and his colouring brilliant without exaggeration, or a straining after effect by violent contrasts.

JAMES DAFFORNE.

## FULHAM POTTERY.

Few of our readers, if any, perhaps, are aware that one of the most ancient potteries of England, if not the very earliest, existed, and still exists, within a very few miles of London, nay, within the bounds of a short walk—only three miles and a half from Hyde Park Corner. It is in the primitive, and almost stationary town or village of Fulham, famous alike as having been for centuries the residence of the Bishops of London, and for a pottery, which in Charles II.'s time produced wares of much merit, excellence, and beauty; and it is a question for consideration if any manufactory of that period at all approached it in its own particular branch. The potteries which were established at Lambeth, for stone-ware, perhaps as early as 1640, and at Caughley, in Staffordshire, at a date, it is presumed, even anterior to this, were confined to the coarser sort of ware in general use; England, at that time, importing most of its better kind from Delft, where a manufactory of pottery existed very early in the fourteenth century. That at Fulham may be said to have been first established by the family of De Witt; some of whom actually came over with Charles II. on his restoration to the throne, and were joined by others of the family after the murder of their illustrious relative the Grand Pensionary John De Witt; and his brother Cornelius. On quitting Holland, they settled first in Oxfordshire, but soon afterwards came to Fulham, and the family resided there continuously up to the present time; the last survivor of them, being still on the spot. The first of these De Witts obtained a patent from their friend and patron Charles II. for their manufactory, but they dropped the name of De Witt, converting it into that of Dwight, and thence, by an easy transition, it became Wight, under which latter name the manufactory has been carried on by two or three generations of Wights; the last male representative of whom died about two years ago. It was the great-grandfather of the last-named gentleman, who died at an advanced age, who obtained the patent (which document is still in existence) from Charles II. He was a man of talent, and a scholar (having received his education at Oxford), a great botanist, and a superior artist. He was the first who brought over from Italy, and employed in his manufactory, those skilful artisans, the produce of whose hands, from existing examples fortunately preserved by the family, we are about to describe.

There is a tradition in the family that the production of the classic figures here referred to, together with the specimen of dinner ware, were made expressly for King Charles's own table, and the finely modelled figures of grey clay, in substance something like the fine Delft material of the same period, were confined, or mostly so, to the life of the elder De Witt; for it is a fact well recorded in the family, that he buried all his models, tools, and moulds connected with this branch of the manufactory, in some secret place on the premises at Fulham, observing that the production of such matters was expensive and unremunerative, and that his successors should not be tempted to perpetuate this part of the business, he put it out of their power, by concealing the means. Search has often been made for these hidden treasures, but hitherto without success, though no doubt exists as to their being still in their hiding-place.

The manufactory was, in the reign of Charles II., much employed in matters relating to the court of this monarch, and that of James II. Since that time, its productions have been confined principally to stone-ware, such as jugs, bottles, and similar utensils in general use. These are of the kind usually termed "stone-ware," but, it is believed, marked by a superior excellence in glazing and getting up, and in the embossed subjects, often in high relief, on the surface. There is one curious specimen of a gallon jug, with a grey-beard spout, with a lid of the same ware; and, what is more remarkable, with hinges, also, of the same material. This was evidently meant to be a curiosity in its way, and reminds one of those dungeons at Baden-Baden, and elsewhere, where the door jambs and hinges are said to be hewn out of the solid rock. The date of

1800, is on this jug, and the initials "W. W." (William Wight).

The pottery at Fulham is the parent of many other establishments, particularly that of the Messrs. Doulton, at Lambeth, who received their education as apprentices here, and now employ a small army of workmen; and if they do not emulate the ancient genius of the old place, they have minds sufficiently cultivated and refined to encourage an excellent band of music, which those they employ have established among themselves.

We proceed to describe the collection of "Fulham Pottery," now in the possession of the writer of this article. The first is a dish, said, and with more than mere probability, to be one of a dinner set manufactured for the especial service of Charles II. It is of a round form, and large size, being 64½ inches in circumference. The groundwork is a rich blue, approaching to the ultramarine; it is surrounded by a broad rim nearly 4 inches wide, formed by a graceful border of foliage and birds in white, and shaded with pale blue. The whole of the centre is occupied by the royal arms, surmounted by its kingly helmet, crown, and lion crest. The arms themselves are encircled with the garter, on which is inscribed the well-known motto, "*Honi soit qui mal y pense*." The arms and supporters rest upon a groundwork of foliage, in the middle of which is the motto "*Dieu et mon Droit*." The workmanship of this piece of crockery is of a very superior character, and a dinner set of similar ware would make many a modern one look poor. The solitary specimen left of this once magnificent royal dinner service is believed to be by far the finest extant of this early English manufactory.

The remainder of this little collection—the only one, it is presumed, in existence of this really meritorious ware—includes five classical figures of brown ware, of admirable execution, testifying to the skill and taste of the Italian workmen: they consist of Saturn—at least we presume it is meant for him, as he is represented with a child in his arms, which he seems to be on the point of devouring, according to his agreement with his brother Titan. He has already got the child's hand in his mouth, and the bite of his teeth is by no means agreeable to his offspring, as is evident by the expression of pain in his countenance. The next figure is Jupiter, the third is Neptune, the fourth Mars, and the fifth either Adonis or Meleager, the emblem of the boar's head applying to either—the former being killed by a boar, the latter having killed the boar; and as the head is cut off, and lying at his feet, it is most probably Meleager, as he cut off the head of the beast, and presented it to Atalanta.

The grey ware consists of a bust of Charles II.; a bust of his queen, Catherine of Braganza; another of James II., and a companion one of his queen, Mary d'Este—all four of meritorious execution, and excellent likenesses; a statuette of Flora; a likeness of one of the De Witt family, thirteen inches high; another of Adonis, same height; and a likeness of a lady; portrait of one of the De Witts; a smaller pair of statuette of a gentleman and lady of the court of Charles II., probably intended as likenesses; a curious figure, or rather bust, of one sleeping, or rather lying, on a pillow, for it was a death likeness, and is inscribed "Lydia Dwight, dyd March the 3rd, 1672;" a drinking-cup, called Hogarth's cup—it is lettered "Midnight Conversation," and has on it a representation of Hogarth's picture in raised figures, and also four of the arms of the City companies. There are also four brown liqueur bottles, with white figures in relief, temp. Charles II., with his initial letter; and one or two specimens, such as a butter-boat and a couple of pickle-saucers, of fine grey ware; but these appear of a somewhat different kind of manufactory, and may have been brought from Delft.

It has been thought desirable to give publicity and place upon record some account of a manufactory which, as far as the writer is aware, is almost unknown, and also by it to be the means by which some stray and scattered pieces may be identified as to their origin, and thus, for the first time, be classed under the head of "Fulham Pottery."

## SELECTED PICTURES.

IN THE COLLECTION OF HENRY HOULDSWORTH, ESQ., COLTNESS, LANARKSHIRE.

## THE PROSPEROUS DAYS OF JOB.

W. C. T. Dobson, A.R.A., Painter. H. Bourne, Engraver.

THE personality of Job has long been, and still is, a disputed question among theologians—some affirming that the book which bears his name in the Old Testament is a mere fictitious narrative, intended to instruct through the medium of a parable; others maintaining the reality of his existence, and grounding their faith upon the repeated mention of his name by sacred writers. No reasonable doubt, it is said, can be entertained respecting his personality when we consider that it is proved by the concurrent testimony of all Eastern traditions: he is mentioned by the author of the Book of Tobit, who lived during the Assyrian captivity; he is also repeatedly mentioned by Arabian writers as a real character. The whole of his history, with many fabulous additions, was known among the Syrians and Chaldeans; and many of the noblest families among the Arabs are distinguished by his name, and boast of being descended from him.

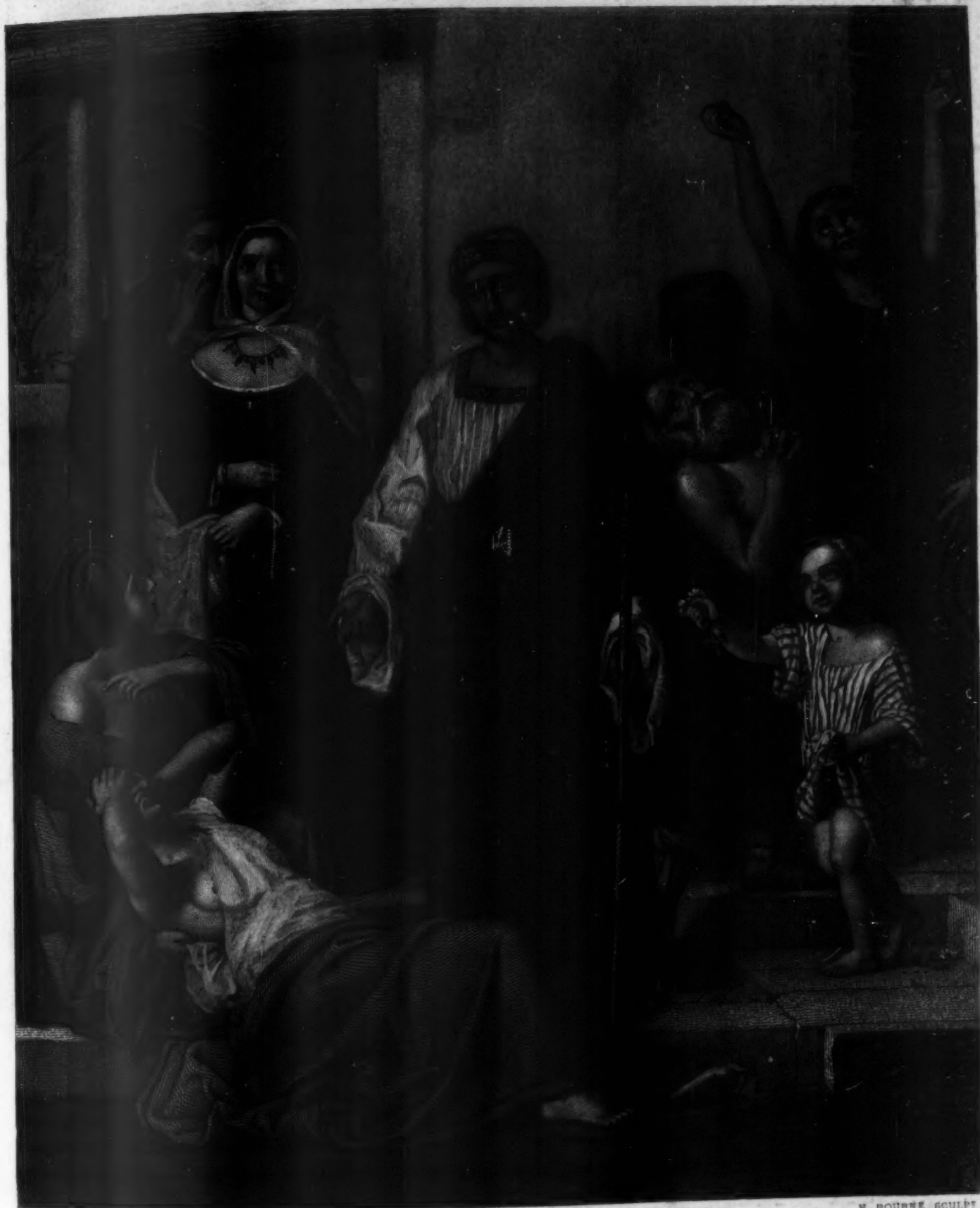
The authorship of the Book of Job has, too, occasioned almost as much controversy as the individuality of the person himself. Moses, Solomon, and some of the prophets, have found their champions, who have contended for each as the writer; but the most numerous body of commentators ascribe it to Job, and presume it to have been written at an earlier date than the time of Moses. But however opinions may be divided upon both questions, no one, we presume, will dispute the fact that the Book of Job is one of the grandest compositions ever penned, a poem unrivalled for the magnificence of its language, and for the beautiful and sublime images it contains. "In the wonderful speech of the Deity, every line delineates his attributes, every sentence opens a picture of some glorious object in creation, characterised by its most striking features." Regarding it only in the light of a scriptural story, the whole history, so eloquently narrated, is full of the deepest interest to all who can appreciate noble and elevating thoughts expressed in the most eloquent and attractive words.

But numerous and beautiful as are the picturesque descriptions recorded in this book, the positive incidents it contains, and the dramatic situations—to use a technical artistic phrase—are so few, that it affords but a limited scope for the exercise of the painter who looks for historical subjects. Job, in the time of his adversity, has sometimes found an illustrator; Mr. Dobson has been the first, within our recollection, to represent him in the days of his prosperity. He has taken for his text a portion of the patriarch's lamentation, to Bildad, over his former grandeur and power:—"Oh that I were as in months past. . . . When the ear heard me, then it blessed me; and when the eye saw me, it gave witness to me: because I delivered the poor that cried, and the fatherless, and him that had none to help him. The blessing of him that was ready to perish came upon me: and I caused the widow's heart to sing for joy."

The interpretation of the picture is not very easy: Job, represented as a young man, is the central figure of the composition; he appears to be addressing the female lying in front of him, whose companion directs his attention to some person or object not introduced. Behind them are two figures, one of whom whispers in the ear of the other some remarks—evidently of approval—on the philanthropist. This group is arranged in a masterly way, and the expression of each face is good.

On the opposite side is a sick, aged man, who is being carried out, after, in all probability, being relieved by Job, on whom the young female behind seems to be invoking a blessing. The little child offering flowers to the benefactor of the poor, is a pretty episode in the composition, and serves to connect, pictorially, the two principal groups.

The picture was exhibited in 1856 at the Royal Academy.



W. C. T. DOBSON A.R.A. PINXT

H. BOURNE SCULPT

# THE HAPPY DAYS OF JOB.

FROM THE COLLECTION OF H. HOULDSWORTH, ESQ. COLTNESS, LANARKSHIRE.

LONDON, JAMES S. VIRTUE.



# NOTABILIA OF THE INTERNATIONAL EXHIBITION.

## THE SCREEN OF HEREFORD CATHEDRAL.

THIS noble work, which knows no compeer amidst the multitudinous gatherings that surround it, is well able to vindicate the honour of the architecture of England in the second of the Great International Exhibitions held on English ground. It is an example of architecture in metal, however; but the circumstance that this Screen is constructed of brass and iron and copper, instead of stone and oak, in no degree affects the character of the work as a triumphant expression of living architectural energy. At the close of the Exhibition the Screen will be removed to its final destination in Hereford Cathedral, where it will discharge the two-fold duty of separating, and also of uniting, the choir and the nave of that most interesting edifice. The Screen is to form a part of the restoration of Hereford Cathedral, under the direction of Mr. G. G. Scott, R.A., and it has been designed by that gentleman. The work has been executed at Coventry, in the establishment for the production of Art-manufactures at the head of which is Mr. Skidmore; and to Mr. Skidmore is due the merit of having realised Mr. Scott's designs in so admirable a manner.

Executed in more exact conformity with the most perfect processes of the mediæval metal-workers than had previously been even attempted in our own times, the Hereford Screen is a thoroughly original conception, and a work altogether of the present day. It exemplifies in the happiest manner what we have long advocated with such anxious earnestness—the revival of early Art, without even an inclination to reproduce (that is, in plain English, to copy) early works of Art. Mr. Scott has designed such a screen as might have appeared in the palmy days of mediæval Gothic, but yet no such screen is numbered amongst the relics of that era; and, in like manner, Mr. Skidmore has demonstrated his right to take rank with the very ablest of the metal-workers of the olden time, while, at the same time, he treats the metals in which he works as an artist who lives in the reign of Queen Victoria.

The Screen consists of an arcade of five main arches, each of them being divided to form two sub-arches: the central arch is of both larger and loftier proportions than the others, and above it rises a lofty pedimental canopy. Iron is the principal constructive material, copper and brass taking the principal parts in the more strictly decorative construction. It is in the use of these three metals, as the actual materials from which the Screen had to be wrought, that Mr. Skidmore's true triumph has been achieved. In his hands the iron, which knew well how to form shafts that would stand erect and firm in rigid strength, had to be taught to assume that ductile docility which might empower it to realise the varying fantasies of the filigree-worker; the lesson was duly learned, and we have before us masses of iron filigree which are master-pieces of Art. The foliage, which clings in rich profusion to cornice and arch, to corbel and cusp and crocket, together with the passion and the everlasting flowers that are so significant as well as so beautiful, are all formed of copper, that retains its native colour; copper also has been used for producing all the foliated and flower-enriched capitals, whether of the large single columns, or of the smaller clustered shafts. And the brass does brass-work in the same masterly style; and it has been made to acquire a novel and most successful effect, through association with broad bands of lustrous vitreous mosaic, the brass surfaces themselves being studded with groups of bosses of various crystals and coloured marbles. The vivid colours of the mosaic work have been judiciously softened by inlaying the tesserae in a framework, also of mosaic, formed of fragments of either white or pale grey marble. In the production of the copper capitals and foliage, the early system of *repoussé* treatment has been revived. The metal, rolled out in sheets of the required substance, has been cut into flowers and leaves in the flat, and

then, with the point of the hammer, it has been struck into the perfect forms. As a matter of course, both flowers and leaves are formed of several separate pieces of metal fixed together. Like the copper, the iron and the brass is all hand-wrought, so that the feeling of the artist and the workman is visible everywhere in the enduring impress of his touch.

The iron portions of the Screen are painted, the colours having all been obtained from oxides of the metal itself. They are the colours that nature has qualified iron to produce; and thus they may claim to have a peculiar title to minister to the beauty of such works as may be wrought in iron. Gilding has been introduced with a sparing hand: perhaps, in the lower portions of the Screen, here and there a touch of gold might add to the effectiveness of the colouring. Still, it must be borne in mind that this colouring can be understood only when the Screen has been fixed in the cathedral; that is, when it stands in the midst of cathedral associations, and is lighted as cathedral windows admit the light. And further, the colouring of the lower portion of the Screen, of its side panels, and of the shafts, with the mouldings, cannot have its effect determined until the central gates of brass are in their places, and doing their duty at Hereford. It must be understood that a cresting of open-work will eventually rise above the cornice, and form the crowning adornment of the Screen. We would suggest that the large open circle in the tracery of the central canopy should be filled in with a monogram, formed of the Greek characters *alpha* and *omega*.

A series of seven statues, executed in copper, complete the decorative accessories of this noble Screen. In the centre, in front of the large pointed *vesica* panel of open-work, standing upon a corbel that rises above the capital of the central shaft, is a figure of our Lord, represented as in the act of resurrection; on either side of Him, placed over the clustered capitals of the shafts of the main archway, appears a group of two winged angels in adoration; and two other angelic figures, with instruments of music, are placed to the extreme right and left of the entire composition. These figures are as original as works of Gothic sculpture, as the Screen itself is the embodied image of a fresh conception of Gothic architecture; and they vindicate both the high capabilities of living Gothic artists, and the happy harmony that exists between the noblest sculpture and the most perfect Gothic architecture.

This Hereford Screen must be regarded not only as a triumph in itself, and a work that necessarily will become typical of a class of somewhat similar productions, but also as suggestive of most comprehensive inquiries into the principles which ought to govern our treatment of all true Gothic Art. This example of architecture in metal sets before us an independent metallic style of architecture: and, at the same time, it incidentally shows how essentially metallic in their primary expression are many of the more beautiful forms of Gothic decorative construction. The Screen itself suggests the idea of being goldsmith's work powerfully magnified; and, therefore, it silently but significantly indicates that architecture, even in its mightiest and most massive works, may often find the most valuable types and models in the delicate and minute productions of artist-goldsmiths. But this is a subject that needs to be thought out and worked out; and our Gothic architects will do well to pursue the inquiry that the Hereford Screen places before them.

Grouped with the Screen are two beautiful gas standards, like the Screen itself, formed of iron, brass, and copper; and a large gas corona, entirely of iron filigree-work, studded with chrisolite, which is to accompany the Screen to Hereford Cathedral, now hangs high above it from the roof of the Exhibition building.

The excellent photographs that are judiciously disposed about the platform on which the Screen now stands are too interesting to be passed over without special notice. They attract the attention of all thoughtful visitors, and they serve to illustrate in a most effective manner Mr. Skidmore's architectural metal work. The photographs of the statues are singularly beautiful, and convey a very truthful idea of the admirable manner in which these sculptures are modelled.

## THE PHOTOGRAPHS.

The treatment of photography by the Royal Commissioners is one of the most perplexing matters connected with the Great Exhibition. The works of all foreign photographers have evidently been left at the disposal of the ruling authorities in each country; and accordingly, foreign photographs appear just where they may be best seen, and where their peculiar capabilities may be of the greatest service. There is no collection of either foreign or colonial photographs; but they are ubiquitous, in small or large groups, and their presence is everywhere welcome and always effective. On the other hand, the English photographs have been collected together, and a special depository (we might have used a less euphonious term) has been assigned for their reception. The *locale* of the said depository, however, together with the general views relative to photography enunciated by the Royal Commissioners while the Exhibition was in the course of preparation, were more than sufficient to act as an interdict against the formation of any really first-rate collection of English photographs; and, consequently, the photography of England cannot be said to be worthily represented in the Exhibition. This is the more to be regretted, because the English photographs which are actually present are grouped together, and must be inspected as a collection. Their collective character, therefore, impresses upon them the appearance of representing their own art; and thus they must inevitably be estimated upon a standard altogether different from that which applies to the casual groups or choice single specimens from the Continent and the colonies.

When visitors have been induced to ascend the wearisome flights of steps that lead to the loft above the central entrance to the Exhibition building in Cromwell Road, they discover that the department of English photography and general educational appliances have been closely associated, and placed together at the same unwelcome elevation. Having determined which is the photographic portion of what, perhaps, the Commissioners are pleased to entitle a "Court," visitors will experience the unexpected gratification of finding themselves surrounded with really beautiful works, which have been arranged to the best possible advantage. By what means so many able artists could have been induced to send their works to such a place, and how it was that the secretary of the Society of Arts consented to undertake the direction of this "photographic department," we are altogether unable to surmise. Without dwelling upon the noble collection that might so easily have been formed, and which would have been so signally attractive had it been the right thing in the right place, we now are content to remark that the catalogue enumerates upwards of nine hundred specimens, or groups of specimens, including portraits of various styles and sizes, landscapes, architecture, stereographs, and miscellaneous subjects. Almost all are good; some are very excellent, and a few are scarcely worthy of the companionship with which they have been honoured.

What photography is doing on the Continent is significantly suggested rather than faithfully and fully exemplified. The grand photographs of Rome and of certain famous works of Italian masters, which are hung carelessly enough about the cavern-like enclosure that bears the lofty title of the "Roman Court," and the equally noble views of Florence near at hand, are expressive specimens of Italian photography,—comprehensive in their range, sharp and clear in definition, pure in tone, and beautifully suffused with atmospheric effect. In the Austrian Courts the German photographers have exemplified their powers with similar effectiveness. The Austrian portraits are singularly striking. Indeed, all the foreign photographic portraits are attractive, if only from the freshness of their style, and the new faces that they introduce to us; but they have also decided merits of their own as photographs. To enumerate even a few of the more important of these foreign groups, and to point out the happy manner in which, in so many instances, they have been introduced to illustrate the various collections of works of Art and manufacture, would far exceed our present purpose; but we do desire, not only

to record our admiration of the photographs which stud the foreign departments of the Exhibition, but also to direct to these works the attention of such of our readers as would search out for careful study all that is best and most excellent in this Great Exhibition, and would treasure up the remembrance of the lessons which may thus be learned.

There are points connected with the colonial photographs, and with the contributions by the photographers of France (which in themselves amount to a collection) that demand from us a separate and special notice on a future occasion.

#### ARCHITECTURAL MODELS BY THWAITE, OF MANCHESTER

The models in the Great Exhibition would form a most interesting and instructive exhibition by themselves. They are always popular, because they convey such definite and decided information; and they also are certain to be admired, from the skilful treatment which they rarely fail to display in their own construction. In the eastern gallery of the Eastern Annex a group of architectural models has been placed, which are certain to vindicate their own claim upon the attention of all visitors who may find their way to that portion of the building. Amongst these models are two by a professional modeller, Mr. Thwaite, of Manchester, which are pre-eminently meritorious. One represents Bowden Church, a cruciform structure, with a bold western tower, which is situated near the city of Manchester; and the other gives a stereographic portrait of the Crossley Orphan School and House, now erecting, by the munificence of Messrs. John Crossley & Sons, on Skircoat Moor, near Halifax. In these models Mr. Thwaite exemplifies his ability to give faithful miniature fac-simile representations of original works, and thus he shows how valuable an ally architects may always find in him. These models are executed in card, upon a very simple system of treatment, but with a minutely exact fidelity and a thorough feeling for architectural character and expression that command our warmest admiration. We should be glad to know that all important designs for new edifices were modelled before their actual erection were taken in hand. The true effect of a building very commonly proves to differ greatly from what might have been inferred from the very best drawings, whereas a model must tell the architect's tale with all the vivid effectiveness of realisation. In his treatment of details, whether constructive or decorative, Mr. Thwaite is equally successful. His windows are veritable windows, as his buildings are structures, that only require enlargement to be real churches, and schools, and houses.

#### ARCHITECTURAL CASTINGS IN COPPER, BY CHRISTOFFLE, OF PARIS.

These castings are intended to be applied to furniture of every kind; and, indeed, to all objects which admit of decoration by mouldings, and by such groups and figures as may be placed in the centres or at the angles of panels. They thus are substitutes for all inferior or common carving, and they also aspire to take a part in works of a high order of decorative Art. In the all-important qualities of good and appropriate design, coupled with masterly execution, M. Christoffle has attained to complete success. His castings are as sharp and at the same time as delicate as if they had been executed in every instance by the hand. And they have been modelled and cast in the most comprehensive variety; and what is another essential requisite for their general adoption, they are to be obtained at a very moderate cost. Thus, in the use of these castings we may anticipate one of the permanent practical results of the Great Exhibition. They would not have been thoroughly known and understood in England without just such publicity as the Exhibition has obtained for them; and now they can scarcely fail to be established in general use, since we have learned to appreciate their usefulness and value. The designs exhibited comprise flowers in groups, floral compositions, beads, scrolls, and flowing and stiff moulding patterns, all of them treated after the Renaissance manner, but, as a matter of course, Gothic designs might be produced with the same facility and with equal success.

#### SCIENCE AND ART DEPARTMENT.

THE ninth report of the Science and Art Department of the Committee of Council on Education, as presented to Parliament, has come into our hands. The report itself occupies but sixteen pages of the book: the remainder—nearly two hundred pages—constitutes the "Appendix," which is devoted principally to a statement of the various Art-schools throughout the United Kingdom during the year 1861, the Science-schools, and the Geological Department, &c. A few facts of general interest may be gathered from the official document. The central school of Art, at South Kensington, has slightly augmented the number of its pupils over those of the preceding year. The figures give 747 students attending in 1860, and 799 in 1861. The fees paid respectively were £1,457 16s. and £1,589 3s. The average number of children taught in parochial schools in London, through the agency of the central school, was 10,701; exhibiting an increase of 900 on the previous year.

The total number of Art-schools in connection with the Department throughout the kingdom, not including classes for teaching drawing in parochial and other schools, was 87 in 1861, against 85 in 1860; schools having been opened during the former year at Hull and Sunderland. The number receiving instruction at the central provincial schools rose to 15,483, or nearly what they were in 1859; for in 1860 there was a considerable decrease in these classes, the alleged cause of which the report ascribes to the *volunteer movement*! Last year the total number of children in parochial schools to whom rudimentary drawing was taught is stated at 76,303, against 74,267 in 1860.

Referring to the picture collection at South Kensington, Mr. Redgrave, who has charge of the gallery, reports that the condition of the pictures is all that could be desired; that the ventilation and heating of the rooms have continued to be satisfactory; and that the preservation of the more important and perishable pictures, by glazing, has been proceeded with. The additions during the year were—Mulready's 'Mother and Child,' presented by Mr. Sheepshanks; a picture by Morland, the gift of Mr. F. Peel Round; and a water-colour drawing, by Luke Clennell, presented by Mr. H. Vaughan. Five water-colour pictures were acquired by purchase.

The statistics of the Photographic Department show that 8,884 photographs were issued in 1861, and the amount received £715 14s.; of this sum £111 17s. 7d. were paid to the trustees of the British Museum, on account of positives sold, and as royalty on negatives. The total sale in the photograph office since its opening, in October, 1859, has been 24,468 impressions, and the amount received £1,587 4s. The decrease in the number of visitors last year to the exhibition room was 2,746, and to the museum 6,146; the number for 1860 standing at 610,636, and for 1861 at 604,550; the falling off being attributed to the lamented decease of the Prince Consort, when the doors were closed for a week.

A statement made by Sir Roderick Murchison, Director-General of the Geological Department, can scarcely fail to attract the serious attention of the political economist, as a question of great social and commercial importance. Sir Roderick says:—"In my last report I had to advert to the enormous increase of the consumption of coal since the conclusion of the commercial treaty with France; and this year, Mr. Hunt, Keeper of the Mining Records, 'has ascertained that

the total consumption has reached the extravagant amount of *eighty-four millions of tons*, being an increase of ten millions of tons on the last year, and of twenty millions of tons as compared with the return of 1855." The marvel is where it all comes from, and how it is got to the surface of the earth. Even with this enormous consumption, and its probable future increase, there is little fear, however, of the supply failing, if, as we have understood, there is coal known to exist in the country sufficient to last us two or three centuries, independent of what may be hereafter discovered.

In such a document as that issued by the Department at South Kensington, one naturally looks for some expression of the benefits which the public derives, or is assumed to derive, from the working of so costly an institution—some reference to the fruits of its labours; but no such statement appears on the records. Like Canning's "knife-grinder," the authorities seem to have "no story to tell." We are left to infer, from the number of students attending the schools, and the number of visitors frequenting the museum, that progress of some kind or other is taking place in the Art-education of the community.

#### OBITUARY.

##### MRS. VALENTINE BARTHOLOMEW.

Those who recall the sufferings of Mrs. Bartholomew's later days, will feel with us that her passing onward, in the full triumph of faith and hope, to the "better land," should not be matter of regret to those who knew and appreciated her as she deserved. Devoted as she was for many years to her profession, the *artist never forgot the duties of the woman*. Abroad, as at home, she laboured with earnestness to promote the happiness and well-doing of all within her sphere of influence.

Whenever distress was made known to her, her tender heart and active brain combined to relieve it. It is a trite observation that the good deeds that sanctify the world are commenced and carried on by persons already "over-worked." Your idler invents nothing—helps nobody; the flood of private and public benevolence is set flowing from hands and brains already supposed to be over-taxed by the daily labour of life. It is beautiful to see how much actual work is done, how great an amount of relief afforded, by women who have "their hands full" of other occupations.

We cannot pay too high a tribute to the ever-active and persevering charity which, to within a few weeks of her death, stimulated Mrs. Bartholomew to "sustain and comfort the afflicted."

Mrs. Bartholomew had rich educational advantages. She was born at Loddon, in Norfolk. Her father was "Arnald Fayermann, Esq."—not, we believe, an Englishman—but she was adopted in infancy by her maternal grandfather, the Vicar of East Dereham, and brother of the late Dr. John Thomas, Dean of Westminster and Bishop of Rochester. In almost childhood, the little Annie developed talent for both poetry and painting, and subsequently adopted the profession of a miniature painter, and also painted fruit and rustic figures with fidelity and grace. In 1827 Miss Fayermann married Mr. Turnbull, the composer of several popular melodies; in 1838 she became a widow, and, after a few years, wedded Mr. Valentine Bartholomew, the well-known flower painter. Their union, based on similarity of tastes and pursuits, yielded them abundant happiness—

"Mutual love and mutual trust"

enabled them to work harmoniously in the same field; and there were few pleasanter sights than to see the earnestness with which Mrs. Bartholomew appreciated her husband's beautiful transcripts from nature, or the pleasure he took in her miniature painting and groups of fruit.

Before her last happy marriage, this accomplished lady published a volume of poetry called "The Songs of Azrael;" and subsequently two dramas, one of which, a farce, called *It's only my Aunt*, achieved, not only provincial, but metropolitan, success, and was a great favourite in America.

Mrs. Bartholomew's happiness and work were frequently interrupted by illness, but she bore those trials with Christian fortitude. Her death occurred on the 18th of August.

## MR. JOHN JONES.

Intelligence of the death of this artist reached us some time ago; we have delayed a notice of the event till we could include in it a list of the principal works which have come from his atelier.

He was born in Dublin, in 1806, and studied as a civil engineer under Mr. Nimmo; but a taste for sculpture induced him to change his pursuits, and settling in London, he devoted himself with much energy to his art, achieving high reputation as a portrait sculptor, though entirely self-taught. Among the more prominent of his busts, all of which are remarkable for their individuality, are those of Her Majesty and the late Prince Consort, Napoleon III. and the Empress Eugenie, the King of Belgium, Louis Philippe of France, the Duke of Cambridge, the Duke of Leinster, the late Marquis of Londonderry, the Marquis of Downshire, the Earl of Eglinton, Lords Brougham, Carlisle, Lyndhurst, &c., &c. The only full-length statue, we believe, he ever executed is that of the late Sir R. Ferguson, at present being erected at Londonderry.

To Art-talent of no ordinary merit, as the list of his patrons amply testifies, Mr. Jones possessed a kind, courteous, and generous disposition; in wit, humour, and vivacity, he was a thorough Irishman. As a friend and associate he will be greatly missed by a large circle who knew and appreciated his many excellent qualities. He died in July last at Dublin, whither he had gone for a little relaxation from his labours.

## MR. FRANCIS OLIVER FINCH.

This artist, one of the oldest members of the Society of Painters in Water Colours, died, at the age of sixty years, on the 27th of August. Though an exhibitor in the gallery of the institution up to the present season, his works of late years have had but little attention from the public, though possessing no inconsiderable merit in the eyes of those who can appreciate quiet delicacy of execution and classic, poetical feeling, not unlike that of another early member of the same society, the late G. Barrett. But Mr. Finch's works did not keep pace with the times; he adhered strictly to the water-colour painting as practised a quarter of a century ago, or even longer, and, as a consequence, was left behind in the competition for fame and extensive patronage: nevertheless, those who possess his works may rest assured they hold what is worth retaining for their own intrinsic value.

## ALBRECHT ADAM.

The *Parthenon* notices, at considerable length, the recent death, at the age of seventy-six years, of Albrecht Adam, the great German battle painter; he died at Munich.

Adam accompanied, in 1809, the French and Bavarian army in the campaign against Austria. In 1812 he was appointed by Prince Eugene, then vice-regent of Italy, to accompany the "Grand Army" in the expedition against Russia; an officer's rank was conferred on him, and he received the title of Painter to the Court. All the horrors and dangers of that terrible campaign were shared by him: he witnessed the conflagration of Moscow, and some of his most effective pictures represent episodes in that fearful drama. When the Austrian army under Radetzky began the campaign which ended with the battle of Novara, Adam, though no longer young, but yet hearty and vigorous, set out with one of his sons for the scene of action. Of the numerous interesting and exciting events of the campaign he has left valuable records, besides the series of large pictures he painted from his sketches by command of the emperor. His last

great work, a commission from the present King of Bavaria, Maximilian II., and intended for the building now being erected on the slope above the Isar, is the decisive charge of the Prussian cavalry against a square of the enemy at the battle of Zorndorf, where Frederick the Great commanded in person.

Adam's pictures are distinguished by their historical and individual truthfulness, as well as by exceeding accuracy of detail: less imaginative and dashing than Horace Vernet, his works attract the attentive observation of the spectator instead of exciting astonishment.

## ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The Scottish National Gallery is, it is said, about to receive an addition of seven or eight pictures from the National Gallery in London. Of the two principal contributed, one is Guido's 'Venus Attired by the Graces,' a large composition of six life-size figures, formerly in the collection of Charles I., and which was presented to the nation, in 1836, by William IV. There is a fine engraving, by Strange, of this painting, a duplicate of which is in the possession of Lord Yarborough. The other picture is the fine copy, by Ludovico Carracci, of Correggio's famous 'Ecce Homo!' also in the Gallery in Trafalgar Square. Correggio's picture was purchased in the early part of the French Revolution, from the Colonna family, at Rome, by Sir Simon Clarke, who, not being able to get it out of Italy, disposed of it to Murat. At a subsequent period it was sold to the late Marquis of Londonderry, from whom it was purchased by parliament for the nation.—From the returns relating to institutions for the promotion of Science and Art in Scotland for the year 1861, we take the following:—The total number receiving instruction in drawing in or through the agency of the School of Art at Dundee, during 1861, has been 2,558, showing a total increase of 196 since last year. The total amount of fees has been £361 12s. 7d., showing an increase of £95 7s. 5d. over the sum received last year. The total number receiving instruction in drawing in or through the agency of the School of Art at Aberdeen, during 1861, has been 1,576, showing a total increase of seventy-two since last year. The total amount of fees has been £288 13s. 2d., showing an increase of £9 16s. 7½d. over the sum received last year.

GLASGOW.—We briefly noticed in a recent number that the Institute of the Fine Arts was proceeding with a second exhibition, and, we are glad to hear, with every prospect of success. The difficulty with which those who wish to promote an annual exhibition have hitherto had to contend was the want of suitable rooms; the only ones adapted for the purpose being the Corporation Galleries, in which was the collection of ancient paintings belonging to the city. The City Council granted the use of these halls for a first exhibition last year, and the result was very encouraging. During the fifty-seven days the exhibition was opened, it was visited by above thirty-nine thousand nine hundred persons, being a daily average of more than eight hundred visitors; and one hundred and eleven paintings were sold. When it is considered that between the last year's exhibition and the previous one there was a lapse of seven years, the projectors have every reason to be satisfied with their first attempt. The City Council has again granted the use of the galleries, and we hope the second exhibition may at least equal its predecessor. We see no reason why Glasgow, a city with nearly half a million of inhabitants, enterprising and wealthy, should not be foremost in the encouragement of Art. She has many collectors of high-class works, to whom the want of an annual exhibition must have been severely felt. The Glasgow Art-Union is, we believe, in a prosperous condition, and, it is expected, will have a large sum to spend in the purchase of works of Art this winter.

LIVERPOOL.—The Liverpool Academy and the Society of Fine Arts opened each its respective exhibition last month. We are not in a position to report their contents in this number of our *Journal*, but hope to do so in the next.

BIRMINGHAM.—Mr. Foley, R.A., is to be entrusted with the execution of a statue of the late Prince Consort, to be erected in this town, between the New Exchange Buildings and the Grammar School. The statue will be of Sicilian marble, surmounted by an appropriate canopy, and surrounded by such architectural accessories as the site may suggest, and as may be considered suitable.—The annual exhibition

of the Birmingham Society of Arts was opened last month. The collection includes between six hundred and seven hundred pictures, and on the whole is of a satisfactory character, many of the Royal Academicians, and other artists of note, being contributors. Among these are Messrs. P. Poole, F. Goodall, E. W. Cooke, J. Gilbert, J. B. Pyne, F. Leighton, H. O'Neil, W. C. T. Dobson, David Roberts, &c. Some fine works of the late J. M. W. Turner and David Cox are also included in the collection, no Birmingham exhibition being deemed complete without specimens of these masters. Among the local exhibitors are Messrs. Henshaw, Hall, Everitt, Burt, Radclyffe, Hollins, &c.

BRIGHTON.—The annual exhibition of the Brighton Art Society was opened last month, in the new galleries of the Pavilion. The collection numbers about four hundred contributions, in oil and water-colours, principally by artists of the town and county. It is regarded by those who have had the opportunity of judging as equal to the display of last year, though there are fewer large pictures. The works which seem to attract the greater share of the attention of local critics are—'Lady Clancarty imploring permission to share her Husband's Cell in the Tower,' 'The Guadalquivir,' and 'La Caridad,' all by G. Villamil; 'A Summer Evening,' and 'A Clovelly Boy, with Pony, fetching Wood,' both by H. Moore; 'Larnech Castle,' 'River Scene, Holland,' 'Cobb's Mill, Sussex,' 'Dutch Boats putting off to a Disabled Indianman,' and others, by R. H. Nibbs, a local artist; 'A Wild Bank—Autumn,' T. Worsey; 'Leaving the Downs after the Review, Easter Monday, 1862,' M. Penley; 'Going to Market,' T. K. Pelham; 'View near Bath,' H. Earp. A portrait of Admiral W. J. Taylor, C.B., by J. Edgar Williams, appears to claim especial notice among the few exhibited works of that class, for its truthfulness and clever handling.

WINDSOR.—The stained glass in the eastern window of St. George's Chapel is being removed, preparatory to the re-working of the old jambs, mullions, &c., for the reception of a memorial window to the memory of the late Prince Consort. Mr. Scott is the architect, and the window will be in the Gothic style. The artists selected for the stained glass are Messrs. Clayton and Bell. There will be fourteen new mullions in addition, making fifteen lights. The window will thus be similar to that at the west end of the chapel.

HUDDERSFIELD.—A monument to the late Richard Oastler has just been erected in Woodhouse Churchyard, Huddersfield. The memorial is Gothic in design, and from a base of three feet six inches rises to a height of fourteen feet. It is decorated with moulded panels, with carved spandrels, crockets, and finials. The work was designed and executed by Mr. R. Garner, of Huddersfield. The monument has been raised almost entirely by the working classes, and the subscriptions were collected by a committee of working men.

BLUNHAM.—A contemporary (the *Building News*) says:—"While the whitewash was being removed from a portion of the north wall of Blunham Church (Beds), some colouring was observed on the original plaster. The whole of the thick coat of whitewash was removed, and a very remarkable fresco-painting was brought to light. The subject is the Descent from the Cross. St. Joseph and the Virgin are supporting the Saviour, and the expression of grief on the face of the sorrowing mother is very powerful. The drawing of the face of our Lord is most remarkable, the eye-balls being represented to have come out of the sockets on to the cheeks. The other figures are also very curiously treated. Over the painting is an inscription in black letter, which has not at present been sufficiently cleared of the whitewash to be deciphered. It is feared that this curious relic cannot be preserved, but Dr. Mountain is having an accurate tracing made of it."

BOSTON.—Mrs. Herbert Ingram is having executed a handsome stained glass window, to be placed in the parish church of this town, as a memorial of her deceased husband, who was one of the representatives in parliament of the borough.

COVENTRY.—A new building, for the use of the School of Art in this town, has been determined upon. The funds for its erection will have to be supplied by the voluntary subscriptions of the inhabitants of Coventry and the surrounding district.

SALFORD.—Mr. Noble has received a commission for a statue of the late Prince Consort, as a "companion" to that of Her Majesty, for the park at Salford.

WOLVERHAMPTON.—There is some probability that the school of Art in this town, which was closed a short time since for want of funds, will be reopened under new management; a considerable number of the late students have been exerting themselves with this object.

## THE TURNER GALLERY.

SPITHEAD.

Engraved by W. Miller.

Nothing is more extraordinary in the works of Turner than the power with which he represents subjects the most opposite to each other: in fact, all seem alike within his grasp—architecture, the most stupendous, elaborate, and gorgeous; landscapes of every conceivable character, whether simple or sublime; the ocean, at rest, or upheaved by the wildest storm; skies, radiant with the glorious sunshine, or gloomy with the deep shadows of the thunder-clouds;—his eye saw all, and his hand obeyed willingly whatever he directed it to execute, so that his ability to perform equalled his capacity for seeing.

This picture of Spithead is one of the few sea-views—for they are few in comparison with his landscapes—which place Turner on an equality with, and some of his admirers would say far above, any marine painter of any time or country. It was exhibited at the Royal Academy in 1809, a period when steam-power was unknown, and iron ships had not even partially superseded the "wooden walls" of England; so it may be accepted as a representation of the naval architecture of a past age. On the right are two line-of-battle ships, a large three-decker, and a two-decker, both bearing up for anchorage; in the middle distance appears the guard-ship, with other vessels of war at anchor; and various boats—the crew of one is "fishing up" an anchor—help to give animation to the scene: in the extreme distance we catch a glimpse of the fortifications of Portsmouth. The dense mass of clouds, and the general wildness of the sky, are significant of what sailors call "dirty weather," while the roughness of the sea—what a grand sweep Turner has given to the waves!—indicates a tolerably stiff breeze. The light reflected on the water from the partially clear sky is admirably rendered, and shows how closely the artist studied the effects of nature.

There are few, if any, localities in the kingdom of deeper interest to an Englishman than Spithead. From the fine anchorage there our fleets have sailed forth to fight the battles of the country, and have brought back to the same spot the fleets of the enemy, prizes to the skill and irresistible valour of our seamen. One of the most singular events recorded in our naval annals occurred here, and, unless we are much mistaken, very near the buoy seen in Turner's picture. On the 19th of August, 1782, the *Royal George*, carrying one hundred guns, and one of the largest vessels in the British navy, suddenly was engulfed, with Admiral Kempenfeldt, many of his officers, and a large number of the crew, their wives, and other persons—visitors, or having business on board; the admiral, four hundred seamen, and two hundred women, unhappily perished.

"Hark to the knell!  
It comes in the swell  
Of the stormy ocean wave;  
'Tis no earthly sound,  
But a toll profound,  
From the mariner's deep sea-grave."

The accident, which occurred at mid-day, when the sun was shining brilliantly, and scarcely a breath of air stirred the surface of the water, is said to have arisen from the following circumstance. The crew was employed in running out the guns on one side of the vessel, and, by some means or other, got them so far beyond the centre, as to cause the ship to heel over; her lower deck port-holes had been left open, on account of the heat of the weather,—the sea instantly rushed in, and before anything could be done to right her, she sank in the sight of many hundreds of spectators.

Portsmouth Hill, a short distance from Portsmouth, on the old London coach-road, presents a magnificent view to the spectator: immediately below him lie the united towns of Portsmouth and Portsea, from which Gosport is separated by the capacious harbour; the towns, with the dock-yard, surrounded by fortifications and lines of circumvallation; beyond is Spithead, with its numerous vessels of war and craft of all kinds, the Isle of Wight forming a beautiful background to the whole.

## ART IN CONTINENTAL STATES.

PARIS.—The building for the Permanent Universal Exhibition in Paris has actually been commenced. It is situated at Auteuil, close to the road and railway, and just within the ramparts. The enterprise is undertaken by a company; the estimate for its erection is £600,000, the whole of which has been subscribed in France. "The object is to found a place of resort for producers, dealers, and customers, from all parts of the world, where commodities may be compared and purchased under one roof,—an arrangement which will afford great facilities to all parties. The shareholders are to be reimbursed by the rentals charged to exhibitors, and the public will be admitted free on at least five days of the week."—The artists of France are preparing for the approaching *Salon*, though they are at present so little encouraged that several painters of considerable talent are turning their thoughts and their labours to other pursuits.—The French newspapers teem with lengthy reports of the International Exhibition in London, most of which begin and end in a similar laudatory strain of the pre-eminence shown by France in every work of Art and Industry; but those artists who really interest themselves in the glory of the nation are loud in their complaints against the committee for having made so unworthy a selection from the French school of Art. One writer, however, seems to have taken a more comprehensive and a truer view of the matter. He says,—"When I contemplate the *chef-d'œuvres* exhibited by Art-schools whose existence we almost ignore; when I see the brilliant canvases from the other side of the Rhine or the icy shores of the Baltic, I feel a desire to exclaim in a loud voice at the doors of our ateliers,—

"Prenez garde aux Barbares!"

—The French pictures in the Louvre have been removed to find a place for the *Musée Campagna*; and several fine paintings, principally of the French school, have also been taken away from the Church of Notre Dame, where they were found to be receiving damage from damp and smoke. Among the latter are 'The Assumption,' by Laurent de la Hire; 'The Presentation in the Temple,' and 'The Birth of the Virgin,' by Philip de Champagne; 'The Flight into Egypt,' and 'The Presentation in the Temple,' by Louis de Boullogne; 'The Visitation,' by Jouvenet; and 'The Annunciation,' by Hallé.—The beautiful Church of La Madeleine, the building of which was commenced about a century ago, but from various causes was not finished till 1842, is undergoing important external repairs.

COURTRAI.—A paragraph which appeared lately in *Galignani*, says that the Church of St. Martin in this town was destroyed by fire on the 9th of September, but that a valuable picture by Van Dyck was saved. We are at a loss to know what picture is here referred to. The only work of any importance by this artist, in Courtrai, so far as our information extends, is the famous 'Raising the Cross,' the story of which in connection with the monks of the convent for whom it was painted, is a well-known episode in the life of Van Dyck. This picture, however, is in the Church of Notre Dame.

GENOA.—A colossal group of sculpture, in honour of Christopher Columbus, has been recently erected in this city.

COBURG.—It is proposed to erect a monument to the memory of the late Prince Consort in this his native town. A meeting of the most influential residents has been held to promote the object.

NÜRNBERG.—E. Bendemann, the distinguished painter of the Düsseldorf School, is engaged upon a large picture for the Hall of Justice in this town: the subject is the 'Death of Cain.' Two of Bendemann's most attractive pictures are well known in England by engravings: these are, 'By the Waters of Babylon,' and 'Jeremiah amid the Ruins of Jerusalem.'

MADRID.—The committee appointed by the Queen of Spain to organise at Madrid a Universal Exhibition, similar to those which have been held in London and Paris, has issued a notice that it will receive plans for the construction of the building.

VICTORIA.—The Victorian legislature has voted £4,000 towards a national monument to perpetuate the memory of Burke, the Australian explorer; also £3,000 to the mother and sisters of Wills, the companion of Burke; and an annuity of £85 to King, the survivor of Burke's party.

SYDNEY.—A statue is about to be erected at Sydney, New South Wales, in memory of the late Prince Consort. The first published list of subscriptions amounts to upwards of £1,000.

## MINOR TOPICS OF THE MONTH.

THE INTERNATIONAL EXHIBITION WILL NOT BE CLOSED until the 1st day of November. This is a wise arrangement, for it will go some way to prevent a necessity for application to the purveyors of the guarantors. They have given unequivocal signs of a resolution to pay nothing without a minute and searching inquiry into all the items of expenditure and receipts. Such a course would be, to say the least, very "inconvenient" to the Commissioners and their satellites. The Commissioners have issued the following:—"Resolved—To close the Exhibition on Saturday, the 1st of November; but that the building shall remain open for another fortnight after that date, at a higher price of admission; in order to afford the exhibitors in the industrial department an opportunity of selling their goods."

THE OFFICIAL ILLUSTRATED CATALOGUE.—We extract the following criticism from the *Times* of September 16th:—"The first two volumes of the Official Illustrated Catalogue have just been issued. As compared with the similar catalogue in 1851, or even regarded in the milder light of a common pictorial record of this Exhibition, it is a 'dull and most unsatisfactory book.' In 1851 the illustrated catalogue was a work of private enterprise, and, like any other book, had to be made as instructive and attractive as possible; and, both these conditions being admirably fulfilled, the work had so large a sale that the Commissioners on this occasion were tempted out of their legitimate province, and undertook the publication of the catalogue themselves. With a not unnatural distrust of its financial success, the cost of printing, publishing, &c., was secured in advance by charging so much a page to the exhibitors who wished to appear in it, leaving them to find the illustrations and the matter, and admitting nothing that was not paid for and everything that was. The result is exactly what might have been anticipated. The official illustrated catalogue of 1862 is merely two volumes of tradesmen's advertisements. In vain we ransack its pages in search of anything that will remind us of the great triumphs of Art-manufactures collected at South Kensington. Amid its meagre rows of names and price-lists are thinly interspersed woodcuts of cheap beds, boots, kitchen ranges, saddlery, false teeth, &c.,—just such leaves, in short, as one turns over at the end of Bradshaw during the tedium of a long railway journey. Scarcely any attempt is made to reproduce any of the fine English works, either in glass, porcelain, furniture, or precious metals; and when they are attempted, as in the case of Elkington's, Hancock's, Hunt & Roskell's, or Harry Emanuel's, the attempts are worse than failures. It is said that the three volumes of the foreign portion of the Exhibition will make up for the deficiency in the English. This may or may not be so, but even if true it is no manner of excuse for the issue of these two volumes of mere trade advertisements as the illustrated catalogue of the contents of the English Exhibition. They are, unquestionably, the dearest and dullest volumes that have been published for some time, which is saying a great deal in a few words."—This is but just and right on the part of the great journal; it cannot and will not prop up the Commissioners in the perpetration of a manifest wrong. The catalogue is indeed a wretched affair. But what will the manufacturers say who have been enjoined into buying pages in it?—what will they say concerning the sums they have been called upon to pay for engravings in it? The Commissioners guaranteed to give a circulation of 10,000;—will they refund part of the money obtained under such guarantee? They have charged for engravings two hundred and sometimes three hundred per cent. beyond their cost—or value; but in several cases they have taken, and given receipts in full, for half the sums charged. Will the Commissioners order "halves" to be returned to those who had previously paid for engravings in ignorance of their actual worth?

THE REPORTS OF THE JURIES.—The publication of the Reports—not by the Royal Commissioners but by the Society of Arts—has commenced. It

\* What is meant by this we cannot at present say.



J. M. W. TURNER, R.A. PINXIT

# SPITHEAD.

FROM THE PICTURE IN THE NATIONAL GALLERY.

W. MILLER SCULPT.



is to be issued in parts. The reason why this work is produced by the Society and not by the Commissioners is told in a sentence: if the Commissioners had sent it forth they must have given a copy to each member of a jury; published by the Society, each member will have to buy it. The "decency" of such a course is evident, but it is on a par with the rest of the disreputable management of the International Exhibition—only another case of national (not international) degradation to which England has been subjected in the eyes of all foreigners. The foreign jurors have protested strongly against the "shabbiness" of this act. It is not even now too late to rescue the country from such a reproach. A public subscription might be entered into to purchase some six hundred copies from the Society of Arts to present a copy to each juror. Any step would be advisable that had the effect of separating the British public from the Commissioners, as proof that the one is not responsible for the acts of the other.

**THE ART-JOURNAL ILLUSTRATED CATALOGUE.**—Several manufacturers whose works contained in the Exhibition we have engraved, expressed a desire to make the fact public by placing cards to that effect in their cases. We supplied them with such cards. They were exposed conspicuously; the exhibitors feeling pride in the publicity we had given them, and believing it to be, not only a compliment, but a service. The Royal Commissioners, however, or rather their subordinates, ordered their removal; and as many of the exhibitors refused to obey such order, as interfering with their proper rights, they received threats that the cases in which they appeared would be "covered up." This is only "of a piece with the rest"—a sample of the conduct that has been pursued by the managers of the Exhibition from the commencement thus far towards the close. It will be admitted universally that the *Art-Journal Illustrated Catalogue* will be for many years to come a practical teacher of the lessons taught in the Exhibition to every workshop in Great Britain and its dependencies, as well as in the various ateliers of Europe. Forty thousand monthly Parts of that work are in circulation; the amount of good it may do is, therefore, incalculable. The shallow policy of the Commissioners is, however, not to estimate the public benefit the Exhibition may confer on mankind, but the amount of money that can—by any means—be made out of it. As they make none by the *Art-Journal Illustrated Catalogue*, and are certain to lose much by their own Official Illustrated Catalogue, they have adopted a course which sets the wishes and interests of the exhibitors at "nought." It is a poor and pitiful act—that to which we allude—and so the exhibitors and the public will consider it. The *Art-Journal Catalogue* will, however, be a Record of the Exhibition, far more honourable and more enduring than the memories of the men who have marred it.

**THE INTERNATIONAL EXHIBITION.**—There are dismal forebodings as to the financial issue. Whilst the expenses of 1862 are very much beyond those of 1851, the receipts are considerably less—the receipts "at the doors," that is to say. There are, as yet, no means of knowing what has been obtained by season tickets of the several classes, nor how much will be gained by contracts, umbrella-keepings, &c., &c. There is little doubt, however, of the balance being against the Commissioners, as compared with that of 1851. There will be no surplus; the building will be removed to pay the contractors, and the affair will very soon be forgotten. It would be idle to speculate, just now, as to the arrangements into which the Commissioners will enter with such claimants as the Society of Arts, the Horticultural Gardens, and the Acting Manager at South Kensington. It would be as useless, at present, to speculate on the very different results that would have followed a wiser, more dignified, and more liberal policy on the part of the Commissioners.

**THE FAILURE OF MESSRS. VEILLARD,** the contractors at the Exhibition, has "brought to light" a transaction that will probably be heard of in a Court of Law. An influential "somebody"—the son of an earl—obtained, it would seem, £2,000, and claims another £1,000, from Mr. Veillard, for having induced the Royal Commissioners to accept his tender. This is an un-

fortunate business, and adds to the distressing position in which the Exhibition has placed the country in the estimation of foreigners. They cannot understand how such a transaction could possibly have occurred without leaving a taint on persons who should be above suspicion. The Commissioners will, no doubt, "explain"—as they ought to do—their share in this very discreditable affair, on which the newspapers have severely commented in exposing the "particulars."

A Subscription has been entered into by a large number (if not the whole) of the exhibitors in the classes over which Mr. Waring presides—principally those of the precious metals, porcelain, and glass—to present to that gentleman a Testimonial, in recognition of his services to the contributors of works and the Exhibition generally. Some may object to recompense a gentleman for doing his duty; but there are labours for which no money could pay, and which would never be either undertaken or performed for money. It is certain that Mr. Waring has been, not only courteous and attentive to all the gentlemen over whose "exhibits" he has been placed, but most careful of their interests, and prompt in ministering to their wishes and wants. He is, no doubt, entitled to their gratitude, and cannot fail to estimate highly any expression of it. Moreover, it is gratifying to know there are many persons eager to record their sense of services which are stated to have been large and unremitting; such as were not "in the bond" when he undertook the most important "trust" of the Exhibition.

**MESSRS. DAY'S WORK,** in chromo-lithography, picturing the principal works of all classes in the International Exhibition, progresses rapidly—the first Part being now ready. The list of subscribers is large; so it ought to be, for the expense of its production will be enormous. It cannot fail to be an admirable work. The selections, for which Mr. Waring is alone responsible, are most judicious; the specimens issued are admirable examples of the art; photography has lent effectual aid to the artist, securing accuracy of outline, while the various objects are coloured by the hands of skilful artists. The edition will be limited. Those who obtain copies will find them largely increase in value; while it will be a continual treasure-store to the manufacturer.

**THE NATIONAL PORTRAIT GALLERY.**—A portrait of Richard III. has been presented to this collection by Mr. J. Gibson Craig, of Edinburgh. This portrait and one at Windsor, with that in the possession of the Earl of Derby, at Knowsley, and others belonging to the Society of Antiquaries, are essentially the same; all represent the person as putting on, or removing, a ring from the little finger of the right hand. The face is entirely beardless, the hair is straight and clubbed behind, and on the head is worn a black velvet berret, with a pearl agraff; the tunic of dark cloth or velvet is close round the throat. Without knowing anything of the character of the man said to be represented, it would at once be said that the picture is copied from a face that never could look either honest or charitable. It is painted on panel in a manner dry, hard, and with a very limited range of colours. If it be like the man, that is all that could be expected, but it does not appear like an original. In the back room, side by side over the fire-place, are two excellent examples of that kind of Art prevalent under the influence of Lely and Kneller. They are portraits respectively of the Duke of Monmouth and of Sir W. Temple. The former is very like the pictures of Charles, without their extreme harshness of line. Another addition is a profile of Northcote, Sir Joshua's best pupil, painted by himself at the age of eighty-one—perhaps the best head he ever painted. The portrait which he sent to the Florentine Collection is also a profile, but it is very insipid in comparison with this. Another recent acquisition is a portrait of Lord Byron in an Albanian costume. It is a replica of a picture formerly in the possession of Lady Noel, and now the property of Lord Lovelace. A small bronze bust of John Philip Kemble has been presented by John Gibson, R.A.: it was modelled by himself in 1814 at Liverpool. Besides these there are portraits of the first Lord Amherst, by Gainsborough; of Waller, the poet, by Riley; and of Archdeacon Paley, by Beechey.

**THE PRINCE CONSORT MEMORIAL.**—An engraved plan has been submitted to us by Mr. William Bardwell, architect, for erecting, on the site of Burlington House and grounds, the intended memorial of the late Prince Consort. So far as we can understand this ground-plan without a key to it, Mr. Bardwell proposes to have a range of apartments on three sides of the quadrangle, for learned and scientific societies; and in the centre of the quadrangle a large hall, one hundred and fifty feet in length by eighty feet in breadth, for general purposes. The site, he says, would be immeasurably superior to that at South Kensington for carrying out the expressed wishes of the late Prince Consort, for a central institute for the promotion of Science and Art. It would also meet the intention of parliament, who purchased it for such a purpose, and the adoption of it would meet with the approbation of the public. The details of the plan we have no space to speak of, but the proposition itself is entitled to consideration. But then, what is to become of the Royal Academy, if it should have notice to quit Trafalgar Square? Burlington Gardens is the spot to which the members have been looking, in the event of a forced removal. Mr. Bardwell's plan, however, does not occupy the whole of the ground by a considerable space, though, of course, it takes in the Piccadilly frontage, the most prominent part.

**THE "TRIO" AT THE GALLERY OF ILLUSTRATION.**—London and its tributaries have been in a strange state of feverish excitement during the past months; "The International Exhibition" has been the sun, and all other exhibitions but as satellites. The richest harvest attending the multitudes who have moved to and fro has been gathered by exacting cabmen, and as exacting lodging-house keepers. Shopkeepers and tradesmen have benefited but little; even "public" and "eating" houses have not gathered much into their garners, for the shilling days brought a class of visitors furnished with provisions, and within the building refreshments have been abundant. It is, however, somewhat remarkable that theatres and high-class amusements have been hardly more crowded than usual during "the season." Whether, after a day's hard sight-seeing at the "International," people were unable to relish the well-worn "Colleen Bawn," enjoy the richness of Titien's glorious voice, revisit the Princess's, where, though "Henry VIII." is shorn of its scenic attractions, Charles Kean is unrivalled as Cardinal Wolsey, and his fair wife "every inch a queen;" whether the impression that Mathews the Second is not Mathews the First; that the "screaming farces" at the Adelphi have not been as attractive as the pure acting of its manager, when he has a part worthy of him; that Robson was too unwell to act as he acted of yore;—whether all these *on dits* and apprehensions entered into the many-headed hydra called "the public," we cannot tell; but, with two exceptions, neither theatre nor entertainment have actually done more "business" than usual since the merry month of May. The theatrical exception is the Haymarket, where Lord Dundreary is not yet dead: the entertainment is that given by the matchless *trio* at the Gallery of Illustration. No matter how many years ago—when Macready was King, and Mrs. German Reed, then a lovely girl in the early dawn of womanhood, was the Ariel of "The Tempest," and the fool in "Lear,"—those "characters" are memories to the play-goers of that time of hers. Afterwards, Priscilla Horton laboured long and earnestly, wherever she was engaged, until, fortunately for the public, having married a gentleman—then known only for his musical attainments—they bravely resolved to test their mutual powers in an entertainment, which, even when poor Albert Smith gathered nightly multitudes to the Egyptian Hall, took the firm hold upon the public that has strengthened, year after year, in power and in interest. And now, with John Parry the inimitable, and Mr. German Reed, who has become as good a personator as a musician, the *trio* at the Gallery of Illustration have this year performed a play—call it an "entertainment" if you will—but a "play," and a most amusing one it is, to all intents and purposes, that has been a great success. In the "Family Legend" Mr. Tom Taylor adapted his distribu-

tion of parts with admirable tact, so as to suit each of the performers. As to John Parry, we should recognise the wonderful twinkle of his eyes, the movements of his long fingers, his untiring humour, the peculiar intonation of his voice, under any disguise; while there is a *bon-homme* about German Reed that would effectually prevent his being imagined to be anything but what his jolly, kindly nature made him. With Mrs. German Reed the case is different: she has the power of being, for the time, exactly what she represents. The trio at the Gallery of Illustration have the ball at their feet; they are in no danger from rivalry.

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**THE CRYSTAL PALACE SCHOOL OF ART, SCIENCE, AND LITERATURE.**—After a long vacation, which closes with the present month of October, the Crystal Palace School again invites the attendance of students to their several classes, and again the Directors announce that every possible effort has been made to render their school an institution which may claim public recognition and support on the ground of its real merits. Having felt a warm interest in this school from the time of its first establishment, now nearly three years ago, we have made it our business thoroughly to investigate its present condition, that we might be enabled fairly to set before our readers what it is, what it is actually doing, and what it proposes to do, hopes to do, and is well able to do. As at present constituted, the Crystal Palace School consists exclusively of classes for ladies—these classes comprising history, languages, drawing, music, singing, and various other subjects, all of them taught by professors of the very first eminence, and who are both experienced teachers

and thorough masters of what they undertake to teach. The terms are moderate; the class-rooms leave nothing to be desired; there is a separate private entrance; the students have free access to an admirable library, and the various Art-collections of the palace are always made available for illustration, when such illustration is needed as these collections are able to supply. There are also courses of lectures, of a popular character, open to the students of the classes. A committee of the Directors, aided by a committee of ladies resident in the neighbourhood, takes the management, their secretary and superintendent being Mr. Henry Lee, a gentleman in every way qualified to carry out most efficiently the plans of the committees of management. A new feature of the utmost importance has just been introduced: this is the formation of an educational council, consisting of the professors, who consult for the welfare of the school, and submit their views to the committee of Directors. Classes devoted especially to subjects connected with Art are what the Directors are anxious to introduce into their school, and they also desire to carry out the wishes of the professors, by forming both junior and advanced classes in every one of the subjects already taught. Thus, with additional courses of lectures, which will be at once instructive and entertaining, the Crystal Palace School aims at providing a sound education of the highest order for the ladies of the very numerous families who settle in the beautiful neighbourhood of the Palace. The lectures, we may add, are open to all persons who may be willing to pay the very moderate fee that is charged for admission to them. Possibly, after a while, regular classes for gentlemen students may constitute a second, and distinct, division of the school.

**CUYP AND BERGHEM.**—There are in the possession of Mr. Barrett, 369, Strand, two charming examples of the Low Country schools. One by Cuyp—rather a large picture, presenting a river scene, with a boat and two horses waiting to be ferried over. It is, of course, the Dort once more, the river that Albert Cuyp has immortalised, and which he always invests with a charm that induced some of his followers to paint the same waters, with the hope of securing the same colour and effect. The time is morning, and the grey hues, if possible, are more tender than his evening tints. The condition of the picture is perfect, and its value is such a price as Lang Jan, the clockmaker—who first introduced the neglected works of Cuyp to English collectors—never would have dreamt of. In his native Dordrecht poor Cuyp was never considered a conjuror, but now all honour is done among us to his inexplicable magic. The Berghem is, in short, a Berghem in all the best points of the master. It is more of a student's picture than any of those wherein he imitated rather the dignities of Art than the simplicity of nature. The composition is of a kind that he has frequently painted, that is, a stream with high and broken banks on the other side; a woman is crossing the river carrying a kid, the mother of which wades by her side. It is an unusually bright example of the master. Both are unquestionably true pictures by the great artist, although they are at present in the possession of a dealer. Their pedigree can be traced a long way back, but their self-evidence is conclusive.

**THE PERSPECTIVE PLANE AND ANGLEMETER** is a "handy" apparatus, invented by Mr. Skinner Prout, the artist, for enabling sketchers unacquainted with the principles of perspective to draw from nature. The Plane has evidently been suggested by the method adopted by some teachers in the instruction of their pupils, of fixing a narrow frame of wood, divided by threads into squares, over a pane of glass in a window, by which the scholar is enabled to judge of the distances occupied by the objects in the landscape before him, and to note them down on his paper after it has been similarly divided into squares. Mr. Prout's instrument is, in fact, a frame of this kind, but of light metal, and movable at the discretion of the sketcher. The Anglemeter is a small ivory instrument, which may be likened to a pair of compasses: it is intended to show the proper angles of architectural lines.

Mr. FRITH, it is understood, is occupied in painting three large pictures for Mr. Gambart,

with a view to exhibition and engraving. They are to illustrate *Life in London* in three of its most remarkable phases, and to be entitled, 'Morning,' 'Noon,' and 'Night.' Of the first, the scene is laid in Covent Garden; of the second, in Hyde Park; of the third, in the Haymarket.

**'THE RAILWAY STATION.'**—The exhibition of this famous picture is now closed; to be reopened, we believe, about Christmas, in the city. It has been visited by nearly eighty thousand persons, and there is a very large list of subscribers to the print—a list so extensive as to be almost without precedent. It was a bold, as well as a liberal, undertaking; it is gratifying to know that the risk of the proprietor (Mr. Platon) is at an end, before the picture has made the circuit of the provinces. Public opinion has fully endorsed that of the critics as to the merits and the interest of this most remarkable work.

**ST. PAUL'S CATHEDRAL.**—One of the spandrels of the main arches beneath the dome is to receive a picture of the head of St. Paul, in mosaic, by Signor Salvati, who has been commissioned to produce it. Others, it is said, are to follow.

**ORNAMENTAL SCULPTURE.**—We have before us a considerable number of photographs taken from sculptures executed by Mr. R. L. Boulton, of Worcester, for various ecclesiastical and other buildings. The principal subjects are figures of saints and angels, both singly and in groups, sculptured for the restorations that have recently been made in Lichfield Cathedral, which were lately referred to in our journal. These works are of a far higher order than mere decorations of this description: they are truly artistic in conception and design. Mr. Boulton is at present engaged upon the sculpture and ornaments for the Dramatic College, near Woking; of course, the writings of Shakespeare will furnish subjects for the purpose.

**DRAWING PENCILS.**—If the old and well-known firm of Messrs. Brookman and Langdon, which at one time stood at the head of the manufacturers of drawing pencils, does not now, owing to the generally altered circumstances of trade, maintain its ascendancy, it at least keeps on a par with the best. A sample of pencils, such as they are now showing at the International Exhibition, has been sent to us. Upon trial we find them to be of excellent quality, the lead firm and of good colour, free from gritty particles, and very pleasant to work with.

**THE MEMORIAL OF 1851.**—This really great work is advancing rapidly to completion, under the hand of the sculptor, Mr. Durham. As far as the artist is concerned, much of the work is completed; for its ultimate perfection, the bronze founder is now responsible. We have already fully described the design and composition, and alluded more than once to the monument during progress. It is now necessary to speak of the changes that have been made in it according to the wish of the Queen. When the monument was first proposed, it was intended that a statue of the Prince Consort should be a principal in it; but the Prince set this idea aside, as during his lifetime he did not wish a statue to be erected to him. The sculptor's first conception was Britannia, supported by the four quarters of the globe—the head of Britannia being a portrait of the Queen. At the suggestion of the Prince, another change was made—the figure of Britannia was to be a statue of the Queen, with the attributes of Peace. The interest taken by the Prince in this statue was so warm, that on one occasion, after the arrival of the Court from Balmoral, he came from Windsor, arriving at the Horticultural Gardens by nine in the morning, to see the effect of the figure in its site, whither it had been removed by Mr. Durham; and, and to say, this was the last visit the Prince paid to London. Within a fortnight after the Prince's death, the Queen expressed a wish that a portrait of his Royal Highness, as originally intended, should form the leading feature of the memorial. This statue is, therefore, the result of her Majesty's wish, and the Prince of Wales desires that it shall be his gift. The costume is, at the suggestion of the Queen, that of the Order of the Bath—doublet, slashed trunks, and hose, of the fashion of about the middle of the sixteenth century—the dress being completed by the ample satin cloak. The statue looks nine feet high. The features are perfect in their resemblance to

the late lamented Prince, who stands, holding in the left hand his hat, and having the right hand open, and the head slightly bent forward, as in the act of receiving, and at the same time expressing, welcome. The attitude is easy and graceful, and the action of the open hand is as eloquent as the features; indeed, every passage of the design has something appropriate to say contributive to the general purpose. A careful examination of this figure shows that there is no evading that which would be difficult in modelling and composition, and, of course, expensive in carving—the lines are decided where required, and for the effect there is no want of darks and half-lights. If all our public statues were studied with the care and ability we see here, we should have every reason to be proud, and not cause to be ashamed of them.

**MR. BEDFORD'S PHOTOGRAPHS.**—This is the most interesting series of photographs that has ever been brought before the public. There must have been many failures, but nothing can be more beautiful than the precision of these views; they give us that which is masked in pictures, that is, the ground surface, on which most frequently is written ruin and decay. In comparison with these obdurate realities, all pictures of Egypt and the Holy Land are pleasant dreams. We have, for instance, the Vocal Memnon; we are disabused of his being now a monolith; he has been repaired in vulgar piecemeal, at least so he looks here, and he does not look either so human or so mythological as Roberts paints him. Again, the Pyramids appear small, and the ground around them is strewn with a kind of desolation that reminds us the curse lies heavy on every part of the land. The series commences with Cairo, of which there are not less than twelve views. We know not whether the Pasha has seen these views; if he have not, he has lost an opportunity of congratulating himself on the contrast presented by the region under his immediate sway with those under the direct dominion of the Porte. From Cairo we proceed to Gizeh, where are shown the Pyramids; after which comes Philæ, whereof there are six views, comprehending, of course, the famous Hypæthral Temple, known as the Bed of Pharaoh. Then follows the Temple of Edfu, a building of the time of the Ptolemies. The figures and names of several of them are commemorated in the sculptures on the pyramidal towers of the gateway, and on the faces of the temple. Thebes supplies not less than nineteen subjects, as the Hall of Columns and other portions of the Temple of Karnak, the Memnonium, the Colossi, the Temple of Medinet Habu, the Temple of Luksur, and the Egyptian subjects, and with the gateway of the Temple of Dendera. The Views in the Holy Land and Syria commence with Joppa, which is followed by seventeen of the most interesting sites in and about Jerusalem, as the Mount of Olives, the Mosque of the Dome of the Rock, the Golden Gate, the Valley of Jehoshaphat, the Garden of Gethsemane, the Monuments of Absalom, James, Zacharias, the Village of Siloam, the Hill of Evil Counsel, &c.; then come Bethany, Mar Saba, Hebron, Nablus, and then Damascus—"O Damascus, pearl of the East, as old as history itself." The views number one hundred and seventy-two, and in some of them are grouped the Prince of Wales and the distinguished persons in attendance on his Royal Highness. The tour terminates at Malta, and the series is, perhaps, the most interesting ever offered to the Christian and the scholar. We had almost forgotten to mention that the exhibition is held at the German Gallery, in Bond Street.

**ART IN COPPER.**—Such is the title that has been applied to a remarkable work, just completed by Mr. Thomas Phillips, of Snow Hill. We shall not dispute the accuracy of the expression, though perhaps "ingenuity in copper" is a phrase that would define with more exact correctness the object, of which we have sincere pleasure in recording our admiration. Mr. Phillips has proposed to himself to execute in copper an absolute fac-simile of a golden eagle, as the imperial bird would keep sentry aloft, with wings displayed and eyes of fire, on his rocky eyrie; and for six years has been patiently and skilfully working out his design. The result is a veritable sovereign

of the birds, lifeless indeed, but most life-like, and formed of metal instead of bones and muscles and feathers. Fac-simile reproduction Mr. Phillips has considered to signify much more than a faithful rendering of form and expression and attitude and action; it implies, as he accepts the idea conveyed by that expression, perfect identity in every minutest detail of external formation. Accordingly Mr. Phillips has built his eagle, feather for feather, after nature's model. The copper has proved itself actually plastic, rather than malleable, in his hands; and the result of this extraordinary effort not only shows what may be accomplished in the representation of animal forms of the highest order amongst the feathered tribes, but it is pre-eminently suggestive as a lesson in copper working. It is unnecessary to enter into any detailed description of the various parts of the copper eagle: the simple declaration that it is in every respect true to the original is enough. The colouring, effected by a peculiar process of electrotyping discovered by Mr. Phillips, is singularly happy. The metallic lustre of eagle plumage is thus given to the very life, and the beak, talons, and feet, are coloured with equal success. The rock on which the fierce bird is placed is a mass of tin and antimony in combination, and in its colour it contrasts well with the eagle himself. We certainly never before saw such a bird made by human hands, nor have we ever before seen such an example of the capabilities of copper. After this it would be difficult to reject copper from a place amongst the "precious metals."

**STATUE OF LORD HARDINGE.**—We are gratified to know that the subscriptions for the purpose of producing a duplicate of this noble group of sculpture, by Mr. Foley, are proceeding satisfactorily.

**MR. OWEN JONES** has recently added a wing to the show-gallery of Messrs. Osler, the well-known glass manufacturers, in Oxford Street. If possible, this new structure, in happy adaptation to its use and in intrinsic beauty of effect, surpasses the principal gallery to which it is attached. It contains a splendid collection of table lamps, tazzi in glass and porcelain on bronze stands, statuettes in Parian, and miscellaneous small bronzes, the last of Parisian manufacture. We always enjoy a visit to the establishment of the Messrs. Osler, and we advise our readers never to visit London without including his crystal galleries amongst the most attractive of the "sights" which the metropolis contains.

**JOHN LEECH'S SKETCHES IN OIL FROM "PUNCH."**—The engravings in fac-simile from these inimitable sketches are making the most satisfactory progress towards completion. They are the same in size as the sketches themselves, and in colour, feeling, and general effect, they literally reproduce for the public what Mr. Leech so happily reproduced for himself from his own woodcuts, in the columns of our great Fleet Street contemporary. We shall have more to say about these engravings on their actual appearance; but, meanwhile, we feel it to be only justice to the works themselves to record our admiration for them during their progress towards completion; and it is also due to our readers that we should prepare them for the appearance of a series of engravings which certainly must command the widest popularity, as, without question, they will prove to be without any rival amongst the countless productions of the lithographer's art.

**ROSA BONHEUR.**—Admirers of this eminent artist, or, in other words, everybody who loves and admires noble Art, will be grateful to Mr. Gambart for producing an admirable copy of Rosa Bonheur's small sketch of two Highland ponies "at home." The copy is really a picture, and it is such a picture as might have been executed by the great artist herself—executed by her in the instance of every repetition of the work.

**STATUETTES OF THE LATE PRINCE CONSORT.**—Mr. Alderman Copeland has recently issued a very charming work in his ceramic statuary. It is a sitting portrait of the prince, good as a likeness, and graceful as a figure. It is the work of Mr. Abbott, who produced a statuette somewhat similar in character of the Duke of Wellington.

## REVIEWS.

**EIGHTY-FOUR ETCHED FAC-SIMILES**, on a Reduced Scale, after the Original Studies by Michael Angelo and Raffaele in the University Galleries. Second Series. Etched and published by JOSEPH FISHER, Oxford.

Some time ago it was our duty to notice a large collection of drawings and sketches by Michael Angelo and Raffaele, lent by the university authorities of Oxford for exhibition at the South Kensington Museum. We then expressed our opinion of the immense value the study of these works would prove, and the advantages both amateurs and artists would possess in having, through the aid of photography, fac-similes of them, for the Council of the Department of Science and Art had obtained permission to have, at least, a portion of the drawings reproduced, and they are now to be purchased at a comparatively trifling cost. Mr. Fisher, in the volume just published, has not had recourse to this mechanical process, but has employed his own etching needle for a similar purpose, and to good purpose too.

It appears from the title-page that this is the second book of the kind produced by Mr. Fisher; we have no recollection of the first series, but may assume it to be of equal value with its successor. Independently of a kind of index, giving the title of each subject, the size of the original drawing, and the material in which it is executed, there is no letter-press throughout its pages, and scarcely any comment or description. And in truth little is needed; the pictures speak for themselves, and require no extraneous aid from the critic by way of commendation. All we feel it needful to do is to point out some of the most remarkable designs among the eighty-four which are found here. Plate 3 is a study of several figures for the lower part of Michael Angelo's 'Last Judgment'; Plate 8, a 'Descent from the Cross,' by the same; in Plate 9 we have a similar subject treated differently, of which the engraver says,—"A very splendid composition, most important, as no picture is known of this subject. This grand design is of the first order." Plate 10, 'Samson and Delilah,' the male figure drawn with wonderful power; the head is shorn of its hair, and the face most expressive of horror, for the 'Philistines are upon him,' or presumed to be; Delilah, a figure half the size of Samson's, holds up her hand to invite his enemies. All these studies are in red chalk, and by Michael Angelo, to whose works twenty-two of these pages are assigned.

Those by Raffaele consist of sixty-two; of these, Plate 6 represents a youth on his knees, assumed to be St. Stephen; the attitude and expression of the figure are truly devotional; Plate 8 is an outline drawing of a 'Landscape, with a view of a City,' a strange composition, for the city, which stands almost in the foreground, is little else than a few houses and a church, surrounded by battlemented walls with high towers, close to a narrow river. Plate 10 is presumed to be 'A Design for Warriors in the Rape of Helen,' a group of six figures in varied and energetic action; Plate 15, a beautiful group of 'Abraham sacrificing Isaac'; Plates 19 and 20 are highly-finished drawings of 'The Adoration of the Magi'; the former is especially worthy of note. Plate 26, 'A Composition for the Entombment of Christ,' the body rests on the Virgin's lap, the head against that of St. John, the feet are supported by a female, probably intended for the Magdalen; several of the apostles and some female disciples stand or kneel around. This exquisite drawing was originally in the collection of Charles I. Plate 27 is a 'Study of three figures for the Borghese Picture of the Entombment'; they are carrying the dead body, but a portion of the latter is only seen, and in faint outline: a most interesting sketch, as evidencing the extreme care Raffaele exercised in preparing for his pictures. The figures are all nude, to enable him the more accurately to develop the anatomical forms consistently with their attitudes: but the picture in the Borghese Palace, an engraving from which appears in the *Art-Journal* for 1860, page 264, bears little resemblance to the arrangement of the sketch. Plate 33 is an admirable study of a horse's head, in the 'Heliogorus' painting; Plate 35, 'The Resurrection,' a finished drawing of extraordinary power in the varied character and action of the figures. Plate 45, a fine study of the naked man suspended by his hands in the 'Incendio del Borgo'; and Plate 45, one, equally fine, of the woman bearing vases containing water, in the same picture. Plate 48 is a masterly and most vigorous pen and ink sketch of 'Samson breaking the Jaws of the Lion.'

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**LEIGH'S SCHOOL OF FINE ART.**—At this institution, now conducted by Mr. Heatherley, a novel experiment in the way of prizes has been tried. Two prizes are given monthly: one for the best original drawing done during the month by the "monthly sketching class;" the other for the best original drawing done by the "weekly sketching class." The novelty consists in allowing the students to decide the issue by ballot voting, which they have hitherto done successfully, Mr. Heatherley never having had occasion to reverse the decision. In the August competition two ladies carried off both prizes: Miss Tomkins for the monthly sketch, and Miss Colman for the other. It is intended in April next to offer a prize of ten guineas for the best design from a given subject.

**THE NATIONAL GALLERY.**—Two valuable portraits by Gainsborough have just been added to the collection at Kensington. One is that of Dr. Ralph Schomberg; the other is of Mrs. Siddons. Both pictures have been purchased from the families of the persons represented. Dr. Schomberg is a full-length life-size figure, in a broken landscape, wherein we recognise Gainsborough's facile adaptation of landscape to his figures. There are no apologies for forms; the whole is substantially painted. In both these heads Gainsborough seems to have studied to work as little as possible like Reynolds. If we are to judge by the conventions of the time when the male figure was painted, it would appear that the colour has flown; if, on the other hand, it is at all as Gainsborough left it, it must have been regarded as a very original portrait—having been painted on the principle that a figure in an open scene should be presented in a breadth of light. The drawing of the upper part of the figure is all that can be desired, but the lower limbs are very infirm. It is, however, a work of great worth, and a brilliant addition to the collection. Mrs. Siddons is all but a profile; she is seated, and wears a walking dress, with hair full frizzed and powdered, and surmounted by one of the enormous hats worn by ladies towards the end of the last century. The face is very carefully painted, and finished without the glaze that Reynolds so seldom omitted; and it is interesting to see Gainsborough here so independent, while all others were following Sir Joshua as well as they could. The face is one of great sweetness; and if we turn to Lawrence's portraits of the same lady, we can scarcely persuade ourselves, even allowing for the advance of years, that they were both painted from the same person. These portraits are really the most brilliant productions in the room in which they hang.

**THE CRYSTAL PALACE SCHOOL OF ART, SCIENCE, AND LITERATURE.**—After a long vacation, which closes with the present month of October, the Crystal Palace School again invites the attendance of students to their several classes, and again the Directors announce that every possible effort has been made to render their school an institution which may claim public recognition and support on the ground of its real merits. Having felt a warm interest in this school from the time of its first establishment, now nearly three years ago, we have made it our business thoroughly to investigate its present condition, that we might be enabled fairly to set before our readers what it is, what it is actually doing, and what it proposes to do, hopes to do, and is well able to do. As at present constituted, the Crystal Palace School consists exclusively of classes for ladies—these classes comprising history, languages, drawing, music, singing, and various other subjects, all of them taught by professors of the very first eminence, and who are both experienced teachers

and thorough masters of what they undertake to teach. The terms are moderate; the class-rooms leave nothing to be desired; there is a separate private entrance; the students have free access to an admirable library, and the various Art-collections of the palace are always made available for illustration, when such illustration is needed as these collections are able to supply. There are also courses of lectures, of a popular character, open to the students of the classes. A committee of the Directors, aided by a committee of ladies resident in the neighbourhood, takes the management, their secretary and superintendent being Mr. Henry Lee, a gentleman in every way qualified to carry out most efficiently the plans of the committees of management. A new feature of the utmost importance has just been introduced: this is the formation of an educational council, consisting of the professors, who consult for the welfare of the school, and submit their views to the committee of Directors. Classes devoted especially to subjects connected with Art are what the Directors are anxious to introduce into their school, and they also desire to carry out the wishes of the professors, by forming both junior and advanced classes in every one of the subjects already taught. Thus, with additional courses of lectures, which will be at once instructive and entertaining, the Crystal Palace School aims at providing a sound education of the highest order for the ladies of the very numerous families who settle in the beautiful neighbourhood of the Palace. The lectures, we may add, are open to all persons who may be willing to pay the very moderate fee that is charged for admission to them. Possibly, after a while, regular classes for gentlemen students may constitute a second, and distinct, division of the school.

**CUYP AND BERGHEM.**—There are in the possession of Mr. Barrett, 369, Strand, two charming examples of the Low Country schools. One by Cuyp—rather a large picture, presenting a river scene, with a boat and two horses waiting to be ferried over. It is, of course, the Dort once more, the river that Albert Cuyp has immortalised, and which he always invests with a charm that induced some of his followers to paint the same waters, with the hope of securing the same colour and effect. The time is morning, and the grey hues, if possible, are more tender than his evening tints. The condition of the picture is perfect, and its value is such a price as Lang Jan, the clockmaker—who first introduced the neglected works of Cuyp to English collectors—never would have dreamt of. In his native Dordrecht poor Cuyp was never considered a conjuror, but now all honour is done among us to his inexplicable magic. The Berghem is, in short, a Berghem in all the best points of the master. It is more of a student's picture than any of those wherein he imitated rather the dignities of Art than the simplicity of nature. The composition is of a kind that he has frequently painted, that is, a stream with high and broken banks on the other side; a woman is crossing the river carrying a kid, the mother of which wades by her side. It is an unusually bright example of the master. Both are unquestionably true pictures by the great artist, although they are at present in the possession of a dealer. Their pedigree can be traced a long way back, but their self-evidence is conclusive.

**THE PERSPECTIVE PLANE AND ANGLEOMETER** is a "handy" apparatus, invented by Mr. Skinner Prout, the artist, for enabling sketchers unacquainted with the principles of perspective to draw from nature. The Plane has evidently been suggested by the method adopted by some teachers in the instruction of their pupils, of fixing a narrow frame of wood, divided by threads into squares, over a pane of glass in a window, by which the scholar is enabled to judge of the distances occupied by the objects in the landscape before him, and to note them down on his paper after it has been similarly divided into squares. Mr. Prout's instrument is, in fact, a frame of this kind, but of light metal, and movable at the discretion of the sketcher. The Angleometer is a small ivory instrument, which may be likened to a pair of compasses: it is intended to show the proper angles of architectural lines.

Mr. FRITH, it is understood, is occupied in painting three large pictures for Mr. Gambart,

with a view to exhibition and engraving. They are to illustrate Life in London in three of its most remarkable phases, and to be entitled, 'Morning,' 'Noon,' and 'Night.' Of the first, the scene is laid in Covent Garden; of the second, in Hyde Park; of the third, in the Haymarket.

**'THE RAILWAY STATION.'**—The exhibition of this famous picture is now closed; to be reopened, we believe, about Christmas, in the city. It has been visited by nearly eighty thousand persons, and there is a very large list of subscribers to the print—a list so extensive as to be almost without precedent. It was a bold, as well as a liberal, undertaking; it is gratifying to know that the risk of the proprietor (Mr. Flatau) is at an end, before the picture has made the circuit of the provinces. Public opinion has fully endorsed that of the critics as to the merits and the interest of this most remarkable work.

**ST. PAUL'S CATHEDRAL.**—One of the spandrels of the main arches beneath the dome is to receive a picture of the head of St. Paul, in mosaic, by Signor Salviati, who has been commissioned to produce it. Others, it is said, are to follow.

**ORNAMENTAL SCULPTURE.**—We have before us a considerable number of photographs taken from sculptures executed by Mr. R. L. Boulton, of Worcester, for various ecclesiastical and other buildings. The principal subjects are figures of saints and angels, both singly and in groups, sculptured for the restorations that have recently been made in Lichfield Cathedral, which were lately referred to in our journal. These works are of a far higher order than mere decorations of this description: they are truly artistic in conception and design. Mr. Boulton is at present engaged upon the sculpture and ornaments for the Dramatic College, near Woking; of course, the writings of Shakespeare will furnish subjects for the purpose.

**DRAWING PENCILS.**—If the old and well-known firm of Messrs. Brookman and Langdon, which at one time stood at the head of the manufacturers of drawing pencils, does not now, owing to the generally altered circumstances of trade, maintain its ascendancy, it at least keeps on a par with the best. A sample of pencils, such as they are now showing at the International Exhibition, has been sent to us. Upon trial we find them to be of excellent quality, the lead firm and of good colour, free from gritty particles, and very pleasant to work with.

**THE MEMORIAL OF 1851.**—This really great work is advancing rapidly to completion, under the hand of the sculptor, Mr. Durham. As far as the artist is concerned, much of the work is completed; for its ultimate perfection, the bronze founder is now responsible. We have already fully described the design and composition, and alluded more than once to the monument during progress. It is now necessary to speak of the changes that have been made in it according to the wish of the Queen. When the monument was first proposed, it was intended that a statue of the Prince Consort should be a principal in it; but the Prince set this idea aside, as during his lifetime he did not wish a statue to be erected to him. The sculptor's first conception was Britannia, supported by the four quarters of the globe—the head of Britannia being a portrait of the Queen. At the suggestion of the Prince, another change was made—the figure of Britannia was to be a statue of the Queen, with the attributes of Peace. The interest taken by the Prince in this statue was so warm, that on one occasion, after the arrival of the Court from Balmoral, he came from Windsor, arriving at the Horticultural Gardens by nine in the morning, to see the effect of the figure in its site, whither it had been removed by Mr. Durham; and, sad to say, this was the last visit the Prince paid to London. Within a fortnight after the Prince's death, the Queen expressed a wish that a portrait of his Royal Highness, as originally intended, should form the leading feature of the memorial. This statue is, therefore, the result of her Majesty's wish, and the Prince of Wales desires that it shall be his gift. The costume is, at the suggestion of the Queen, that of the Order of the Bath—doublet, slashed trunks, and hose, of the fashion of about the middle of the sixteenth century—the dress being completed by the ample satin cloak. The statue looks nine feet high. The features are perfect in their resemblance to

the late lamented Prince, who stands, holding in the left hand his hat, and having the right hand open, and the head slightly bent forward, as in the act of receiving, and at the same time expressing welcome. The attitude is easy and graceful, and the action of the open hand is as eloquent as the features; indeed, every passage of the design has something appropriate to say contributive to the general purpose. A careful examination of this figure shows that there is no evading that which would be difficult in modelling and composition, and, of course, expensive in carving—the lines are decided where required, and for the effect there is no want of darks and half-lights. If all our public statues were studied with the care and ability we see here, we should have every reason to be proud, and not cause to be ashamed of them.

**MR. BEDFORD'S PHOTOGRAPHS.**—This is the most interesting series of photographs that has ever been brought before the public. There must have been many failures, but nothing can be more beautiful than the precision of these views; they give us that which is masked in pictures, that is, the ground surface, on which most frequently is written ruin and decay. In comparison with these obdurate realities, all pictures of Egypt and the Holy Land are pleasant dreams. We have, for instance, the Vocal Memnon; we are disabused of his being now a monolith; he has been repaired in vulgar piecemeal, at least so he looks here, and he does not look either so human or so mythological as Roberts paints him. Again, the Pyramids appear small, and the ground around them is strewn with a kind of desolation that reminds us the curse lies heavy on every part of the land. The series commences with Cairo, of which there are not less than twelve views. We know not whether the Pasha has seen these views; if he have not, he has lost an opportunity of congratulating himself on the contrast presented by the region under his immediate sway with those under the direct dominion of the Porte. From Cairo we proceed to Gizeh, where are shown the Pyramids; after which comes Philæ, whereof there are six views, comprehending, of course, the famous Hypæthral Temple, known as the Bed of Pharaoh. Then follows the Temple of Edfu, a building of the time of the Ptolemies. The figures and names of several of them are commemorated in the sculptures on the pyramidal towers of the gateway, and on the faces of the temple. Thebes supplies not less than nineteen subjects, as the Hall of Columns and other portions of the Temple of Karnak, the Memnonium, the Colossi, the Temple of Medinet Habu, the Temple of Luksur, and the Egyptian subjects, and with the gateway of the Temple of Dendera. The Views in the Holy Land and Syria commence with Joppa, which is followed by seventeen of the most interesting sites in and about Jerusalem, as the Mount of Olives, the Mosque of the Dome of the Rock, the Golden Gate, the Valley of Jehoshaphat, the Garden of Gethsemane, the Monuments of Absalom, James, Zacharias, the Village of Siloam, the Hill of Evil Counsel, &c.; then come Bethany, Mar Saba, Hebron, Nablus, and then Damascus—"O Damascus, pearl of the East, as old as history itself." The views number one hundred and seventy-two, and in some of them are grouped the Prince of Wales and the distinguished persons in attendance on his Royal Highness. The tour terminates at Malta, and the series is, perhaps, the most interesting ever offered to the Christian and the scholar. We had almost forgotten to mention that the exhibition is held at the German Gallery, in Bond Street.

**ART IN COPPER.**—Such is the title that has been applied to a remarkable work, just completed by Mr. Thomas Phillips, of Snow Hill. We shall not dispute the accuracy of the expression, though perhaps "ingenuity in copper" is a phrase that would define with more exact correctness the object, of which we have sincere pleasure in recording our admiration. Mr. Phillips has proposed to himself to execute in copper an absolute fac-simile of a golden eagle, as the imperial bird would keep sentry aloft, with wings displayed and eyes of fire, on his rocky eyrie; and for six years has been patiently and skilfully working out his design. The result is a veritable sovereign

of the birds, lifeless indeed, but most life-like, and formed of metal instead of bones and muscles and feathers. Fac-simile reproduction Mr. Phillips has considered to signify much more than a faithful rendering of form and expression and attitude and action; it implies, as he accepts the idea conveyed by that expression, perfect identity in every minutest detail of external formation. Accordingly Mr. Phillips has built his eagle, feather for feather, after nature's model. The copper has proved itself actually plastic, rather than malleable, in his hands; and the result of this extraordinary effort not only shows what may be accomplished in the representation of animal forms of the highest order amongst the feathered tribes, but it is pre-eminently suggestive as a lesson in copper working. It is unnecessary to enter into any detailed description of the various parts of the copper eagle: the simple declaration that it is in every respect true to the original is enough. The colouring, effected by a peculiar process of electrotyping discovered by Mr. Phillips, is singularly happy. The metallic lustre of eagle plumage is thus given to the very life, and the beak, talons, and feet, are coloured with equal success. The rock on which the fierce bird is placed is a mass of tin and antimony in combination, and in its colour it contrasts well with the eagle himself. We certainly never before saw such a bird made by human hands, nor have we ever before seen such an example of the capabilities of copper. After this it would be difficult to reject copper from a place amongst the "precious metals."

**STATUE OF LORD HARDINGE.**—We are gratified to know that the subscriptions for the purpose of producing a duplicate of this noble group of sculpture, by Mr. Foley, are proceeding satisfactorily.

**MR. OWEN JONES** has recently added a wing to the show-gallery of Messrs. Osler, the well-known glass manufacturers, in Oxford Street. If possible, this new structure, in happy adaptation to its use and in intrinsic beauty of effect, surpasses the principal gallery to which it is attached. It contains a splendid collection of table lamps, tazzi in glass and porcelain on bronze stands, statuettes in Parian, and miscellaneous small bronzes, the last of Parisian manufacture. We always enjoy a visit to the establishment of the Messrs. Osler, and we advise our readers never to visit London without including his crystal galleries amongst the most attractive of the "sights" which the metropolis contains.

**JOHN LEECH'S SKETCHES IN OIL FROM "PUNCH."**—The engravings in fac-simile from these inimitable sketches are making the most satisfactory progress towards completion. They are the same in size as the sketches themselves, and in colour, feeling, and general effect, they literally reproduce for the public what Mr. Leech so happily reproduced for himself from his own woodcuts, in the columns of our great Fleet Street contemporary. We shall have more to say about these engravings on their actual appearance; but, meanwhile, we feel it to be only justice to the works themselves to record our admiration for them during their progress towards completion; and it is also due to our readers that we should prepare them for the appearance of a series of engravings which certainly must command the widest popularity, as, without question, they will prove to be without any rival amongst the countless productions of the lithographer's art.

**ROSA BONHEUR.**—Admirers of this eminent artist, or, in other words, everybody who loves and admires noble Art, will be grateful to Mr. Gambart for producing an admirable copy of Rosa Bonheur's small sketch of two Highland ponies "at home." The copy is really a picture, and it is such a picture as might have been executed by the great artist herself—executed by her in the instance of every repetition of the work.

**STATUETTES OF THE LATE PRINCE CONSORT.**—Mr. Alderman Copeland has recently issued a very charming work in his ceramic statuary. It is a sitting portrait of the prince, good as a likeness, and graceful as a figure. It is the work of Mr. Abbott, who produced a statuette somewhat similar in character of the Duke of Wellington.

## REVIEWS.

**EIGHTY-FOUR ETCHED FAC-SIMILES, on a Reduced Scale, after the Original Studies by Michael Angelo and Raffaele in the University Galleries. Second Series. Etched and published by JOSEPH FISHER, Oxford.**

Some time ago it was our duty to notice a large collection of drawings and sketches by Michael Angelo and Raffaele, lent by the university authorities of Oxford for exhibition at the South Kensington Museum. We then expressed our opinion of the immense value the study of these works would prove, and the advantages both amateurs and artists would possess in having, through the aid of photography, fac-similes of them, for the Council of the Department of Science and Art had obtained permission to have, at least, a portion of the drawings reproduced, and they are now to be purchased at a comparatively trifling cost. Mr. Fisher, in the volume just published, has not had recourse to this mechanical process, but has employed his own etching needle for a similar purpose, and to good purpose too.

It appears from the title-page that this is the second book of the kind produced by Mr. Fisher; we have no recollection of the first series, but may assume it to be of equal value with its successor. Independently of a kind of index, giving the title of each subject, the size of the original drawing, and the material in which it is executed, there is no letter-press throughout its pages, and scarcely any comment or description. And in truth little is needed; the pictures speak for themselves, and require no extraneous aid from the critic by way of commendation. All we feel it needful to do is to point out some of the most remarkable designs among the eighty-four which are found here. Plate 3 is a study of several figures for the lower part of Michael Angelo's 'Last Judgment'; Plate 8, a 'Descent from the Cross,' by the same; in Plate 9 we have a similar subject treated differently, of which the engraver says,—"A very splendid composition, most important, as no picture is known of this subject. This grand design is of the first order." Plate 10, 'Samson and Delilah,' the male figure drawn with wonderful power; the head is shorn of its hair, and the face most expressive of horror, for the 'Philistines are upon him,' or presumed to be; Delilah, a figure half the size of Samson's, holds up her hand to invite his enemies. All these studies are in red chalk, and by Michael Angelo, to whose works twenty-two of these pages are assigned.

Those by Raffaele consist of sixty-two; of these, Plate 6 represents a youth on his knees, assumed to be St. Stephen; the attitude and expression of the figure are truly devotional: Plate 8 is an outline drawing of a 'Landscape, with a view of a City,' a strange composition, for the city, which stands almost in the foreground, is little else than a few houses and a church, surrounded by battlemented walls with high towers, close to a narrow river. Plate 10 is presumed to be 'A Design for Warriors in the Rape of Helen,' a group of six figures in varied and energetic action; Plate 15, a beautiful group of 'Abraham sacrificing Isaac'; Plates 19 and 20 are highly-finished drawings of 'The Adoration of the Magi'; the former is especially worthy of note. Plate 23, 'A Composition for the Entombment of Christ,' the body rests on the Virgin's lap, the head against that of St. John, the feet are supported by a female, probably intended for the Magdalen; several of the apostles and some female disciples stand or kneel around. This exquisite drawing was originally in the collection of Charles I. Plate 27 is a 'Study of three figures for the Borghese Picture of the Entombment'; they are carrying the dead body, but a portion of the latter is only seen, and in faint outline: a most interesting sketch, as evidencing the extreme care Raffaele exercised in preparing his pictures. The figures are all nude, to enable him the more accurately to develop the anatomical forms consistently with their attitudes: but the picture in the Borghese Palace, an engraving from which appears in the *Art-Journal* for 1860, page 264, bears little resemblance to the arrangement of the sketch. Plate 33 is an admirable study of a horse's head, in the 'Heliodorus' painting; Plate 35, 'The Resurrection,' a finished drawing of extraordinary power in the varied character and action of the figures. Plate 45, a fine study of the naked man suspended by his hands in the 'Incendio del Borgo'; and Plate 45, one, equally fine, of the woman bearing vases containing water, in the same picture. Plate 48 is a masterly and most vigorous pen and ink sketch of 'Samson breaking the Jaws of the Lion.'

Some of these drawings are executed in red chalk, a few in black, and four or five are drawn in pen:

and ink; but the majority are in bistre, heightened with white. Mr. Fisher's reproductions are on a small scale, but they are so careful and accurate as to render them invaluable to the student.

**THE MAUSOLEUM AT HALICARNASSUS RESTORED.** In conformity with the recently-discovered Remains. By JAMES FERGUSSON, F.R.I.B.A., author of the "Handbook of Architecture," &c. Published by JOHN MURRAY, London.

The magnificent sepulchre erected by Artemisia, queen of Caria, in memory of her husband Mausolus, was considered by the ancients one of the seven wonders of the world. So celebrated has its reputation been among the archaeologists and architects of modern times, that, as Mr. Fergusson remarks, "few of the latter have escaped the temptation of trying to restore it. What the squaring of the circle is to the young mathematician, or the perpetual motion to the young mechanic, the mausoleum at Halicarnassus was to the young architect; and with the data at his disposal, this problem seemed as insoluble as the other two." As a result, a considerable number of "restorations" on paper have made their appearance within the last few years, but all more or less unsatisfactory, and each differing altogether from the others: the tomb was still an unfathomable mystery to the profession.

But, a few years ago, some bassi-relievi were brought over to this country, and deposited in the British Museum, which had been built into the walls of the Castle of Budrum, the ancient Halicarnassus: these works were pronounced to be undoubted fragments of the sculptures of the mausoleum. Subsequent researches by Mr. Charles Newton, Vice-Consul at Mitylene, who formerly held office in the Museum, and still later explorations made under the auspices of the British government, have all tended to throw considerable light on the subject. The parliamentary papers published in 1858 and 1859, and Mr. Newton's folio volume of plates, with a smaller one of descriptive text, which appeared only a few months since, followed as the respective results of the examinations made: none of which, however, Mr. Fergusson thinks, have led to "a solution of the difficulties inherent in the problem of reconciling the recent discoveries with the ancient descriptions of the building." In the case of Mr. Newton's work, it is alleged that, owing probably to their author being absent from the country, the purely architectural plates are so incorrectly drawn or engraved as to add considerably to the previously-existing difficulties of the question; moreover, from some unexplained reason, all the best examples of details have been omitted. Under these circumstances, he has himself rebuilt the mausoleum out of the materials which have come before the public, or are of his own creation, and which he divides into—*First*, the passages in various ancient authors that either describe the appearance of the building or give its dimensions. *Secondly*, the actual remains of the building discovered in the recent explorations, and the measurement of the ground then obtained. *Thirdly*, the several tombs existing in Asia and Africa, evidently of the same type, and which afford valuable hints for the restoration. *Fourthly*, the system of definite proportions in Greek architecture, which is not only most useful in suggesting forms, but also most valuable in rectifying deductions arrived at from other sources.

How far the result at which Mr. Fergusson has arrived approaches the original edifice, will, in all probability, be matter of dispute. Not so, however, the beauty of the building he has reconstructed; it is a magnificent example of Greek Art, if we are to accept it as a reality: and, unlike most other Grecian temples, it has two storeys, the upper one, which is surrounded by symmetrical Doric columns, resting on a basement of massive square columns. Besides a finished lithographic print of the restored edifice, three woodcuts are introduced of tombs yet existing, which have aided the author in determining his work; these are, the "The Lion Tomb, Chidus," a "Tomb at Dugra," and a "Tomb at Mylossa."

The treatise is short, but is of interest to everyone whose taste leads him to the study of architecture or archaeology.

**ABBREYS AND ATTICS.** By JULIAN STRICKLAND. 2 vols. Published by W. FREEMAN, London.

It requires but little discrimination to pronounce that this is the work of a very young and very inexperienced writer; a glance at the first two or three chapters will give indubitable evidence of this, for the reader is at once introduced to an assemblage of persons of whose antecedents we hear nothing, and who seem to have but little connection with each other. The hero of the story is David Ralli, an enthusiastic young painter, who gets, in some strange

and unaccountable way, mixed up with a host of fashionable people desirous of patronising him, if he will only practise his art according to their notions of what is right; at least, this is the only interpretation we can give of his doings; for the plot, if the story can really be said to have any, is so confused that one gets bewildered in the attempt to disentangle the characters from each other, and understand what they are all about, and what they are aiming at. Like a picture from the hand of some clever but untutored artist, knowing nothing of the rules of composition, the figures have all been thrown heedlessly on the canvas, without any special purpose or definite object.

Notwithstanding the book is so defective, the characters generally uninviting, and the language employed often unrefined and ungrammatical, the author has talent which, by due cultivation, might not be unprofitably employed as a novelist. He has an abundance of imagination, very considerable power of description, and some knowledge of human nature, its virtues as well as vices. But all this will avail nothing, unless disciplined and brought into service in a legitimate way. No writer in the present day can afford to sow the seeds of his genius broadcast over the field of literature; he must work according to rule no less than according to reason, to be intelligible and welcome. If Julian Strickland's next attempt be somewhat less ambitious, and the story more within the bounds of probability, it would be likely to find more favour than we can accord to this. But he must first both learn and unlearn much, and especially should he avoid all that melodramatic action and sentiment we find here in its worst type.

**THE WILD FLOWERS, BIRDS, AND INSECTS OF THE MONTHS.** Popularly and Poetically Described, with numerous Anecdotes: being a complete Circle of the Seasons. By H. G. ADAMS, author of "The Young Naturalist's Library." Published by JAMES HOGG AND SONS, London.

A pleasant compound of prose and poetry, well suited to the young student of natural history, and a book calculated to invite to such a study; for it contains enough of scientific information of a gossiping kind to attract, without overburdening, the reader; and plenty of amusing anecdote and scraps of poetry, to lighten the heavier matter. Mr. Adams puts in, now and then, a few notes of his own vocalism, when unable to find any music to suit his purpose in the compositions of others; and thus, with some practical remarks on collecting, preserving, and arranging nests, eggs, insects, and other objects of natural history, and many woodcuts by Coleman and Harvey, he has contrived to put together a little volume of about three hundred closely-printed pages, brimful of instruction and entertainment, the truths of which may be tested by the dweller in the country, but which the young citizen must take for granted.

**A MOTHER'S LESSON ON THE LORD'S PRAYER.** By Mrs. CLARA LUCAS BALFOUR. With Illustrations by H. ANELAY, engraved by J. KNIGHT. Published by S. W. PARTRIDGE, London.

"Half the failures," says Mrs. Balfour, "in the religious education of the young, arise from filling the memory with words, rather than the mind with thoughts. To draw out a child's attention to the meaning of a page of Scripture is better than to put into the memory whole chapters." This is a truth not to be disputed; and to enforce it practically she has written a series of short, familiar stories, not sermons, on the several passages of our Lord's Prayer, to elucidate their meaning; each passage being also illustrated by a large woodcut having reference to the story. This is both a right and attractive method of impressing on children the principles of duty to God and man: the idea is good, and it is well carried out.

**THE MEN AT THE HELM.** Biographical Sketches of Great English Statesmen. By W. H. DAVENPORT ADAMS, author of "The Sea Kings of England," &c. With Illustrations by JOHN FRANKLIN. Published by HOGG AND SONS, London.

To the young student of English history, who may be unable to consult the writings of the best historians and biographers, we commend Mr. Adams's "Men at the Helm," an impartial compilation gleaned from the works of the highest and most recent authorities. The British "helmsmen" whose career is thus sketched out are—the Earl of Strafford, Hampden, Clarendon, Bolingbroke, Walpole, the Earl of Chatham, Pitt, Castlereagh, Canning, Peel, and the Earl of Aberdeen. The lives of these statesmen are associated with many of the most important

events in the annals of our country,—their actions have become our inheritance, whether for good or evil; it is right, therefore, that "young England" should know something of the men who have prominently helped to make us what we are as a nation, and these sketches will do much to supply the information.

**THE CARTERETS; or, Country Pleasures.** By E. A. R. With Illustrations by THOMAS B. DALZIEL. Published by JAMES HOGG AND SONS, London.

The Carterets are a London family, whose father, a barrister, hires an old-fashioned farm-house, near Sevenoaks, in Kent, and retires there with his wife and children to pass the long vacation. The story, as may be presumed from its title, is a narrative of what was seen and done during the holiday in that beautiful portion of a most picturesque county, interspersed with various episodes gathered from the study of natural history, farming, and gardening operations. There is some talk about the men of Kent, and what they achieved in days long gone by: a visit to a brick-field affords Mrs. Carteret the opportunity of telling her children about the Pyramids, and one to Knole House something to say concerning pictures and painters, statues and sculptors. And so the three months glide pleasantly and profitably away, and the young folks go back, in the autumn—after the hop-poles are stripped, and the fragrant flowers that hang in graceful festoons from them are dried and pocketed—to their London home, in renewed health, and with minds enlarged by observation and judicious parental comment. A good book this for young dwellers in cities and thickly-populated towns.

**HYMNS FOR LITTLE CHILDREN.** By the Author of "The Lord of the Forest," &c. &c. With Illustrations by W. CHAPPELL, engraved by Messrs. DALZIEL. Published by J. MASTERS, London.

The nonconformist divine, Dr. Isaac Watts, and Miss Jane Taylor, stand at the head of all those who have tuned the sacred harp to the capacities of children: their simple, yet beautifully expressed hymns, always have been, and always will be, favourites in the nursery and infantile school-room. The author of these little pieces must also have attained great popularity, seeing that the edition before us is put forth as the twenty-fifth. They are eminently devotional, perhaps too much so in expression, for the understanding of those for whom they are chiefly intended; but a child of bright intelligence would take pleasure in learning verses over which many pretty and pure thoughts are scattered. The subjects of the hymns are borrowed from the liturgy, and each one is preceded by a large woodcut illustrating the poem. Whatever good a child may derive from the latter, its eye will certainly not be educated to an appreciation of good Art by looking at pictures most inferior both in design and drawing.

**HINTS TO ANGLERS.** By ADAM DRYDEN. Illustrated by Maps. Published by A. AND C. BLACK, Edinburgh.

Our notice of this little treatise is late to be of much service during the present season; for trout-fishing, to which its remarks are limited, is over, so far as quantity and quality are concerned. A true angler would no more expect to fill his creel with fish worth taking after the month of August, than a good "shot" would expect to find, in the first turnip-field he tried on a December morning, a full covey of birds. Mr. Dryden's book, however, may be borne in mind for the next season, at least by those who are able to fish the waters in the vicinity of Edinburgh, and the locality round about. The Forth, the Solway, the Tweed, the Clyde, and the Endrick, are the rivers to which the author introduces the reader, who, by consulting these few pages, will find out where and how a "take" may be made tolerably certain, wind and weather permitting.

**DE QUINCEY'S WORKS.** Vols. V., VI., and VII. Published by A. AND C. BLACK, Edinburgh.

It will be sufficient to notify the regular appearance in monthly numbers of the new edition of the writings of De Quincey: the fifth volume contains the essays on Shelley, Dr. Parr, Goldsmith, Wordsworth, Keats, and Homer; the sixth volume those on Judas Iscariot, Richard Bentley, Cicero, Secret Societies, and Milton; the seventh includes "Walking Stewart," "Protestantism," "The Marquis Wellesley," "Pagan Oracles," "Casuistry," &c. &c.

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12 Table Forks.....	£ 8 0	£ 8 0	£ 8 0	£ 8 0
12 Table Spoons.....	1 12 0	1 12 0	1 12 0	1 12 0
12 Dessert Forks.....	1 4 0	1 4 0	1 4 0	1 4 0
12 Dessert Spoons.....	1 4 0	1 4 0	1 4 0	1 4 0
12 Tea Spoons.....	0 10 0	0 10 0	0 10 0	0 10 0
6 Egg Spoons, gilt bowls.....	0 10 0	0 10 0	0 10 0	0 10 0
2 Sauce Ladles.....	0 6 0	0 6 0	0 6 0	0 6 0
1 Gravy Spoon.....	0 6 0	0 6 0	0 6 0	0 6 0
2 Salt Spoons, gilt bowls.....	0 3 4	0 3 4	0 3 4	0 3 4
1 Mustard Spoon, gilt bowl.....	0 1 8	0 1 8	0 1 8	0 1 8
1 Pair Sugar Tongs.....	0 2 0	0 2 0	0 2 0	0 2 0
1 Pair Fish Carvers.....	1 4 0	1 4 0	1 4 0	1 4 0
1 Butter Knife.....	0 2 0	0 2 0	0 2 0	0 2 0
1 Soup Knife.....	0 10 0	0 10 0	0 10 0	0 10 0
1 Sugar Sifter.....	0 3 3	0 3 3	0 3 3	0 3 3
Total.....	9 10 0	9 10 0	9 10 0	9 10 0

Any article to be had singly at the same prices. An oak chest to contain the above, and a relative number of knives, &c., £2 15s. Tea and Coffee Sets, Dish Covers and Corner Dishes, Cruet and Liqueur Frames, &c., at proportionate prices. All kinds of re-plating done by the patent process.

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3½-inch Ivory handles.....	8. d.	8. d.	8. d.
3½-inch fine Ivory handles.....	12 0	10 0	4 3
4-inch Ivory balance handles.....	15 0	11 0	4 3
4-inch fine Ivory handles.....	18 0	14 0	4 6
4-inch finest African Ivory handles.....	24 0	17 0	7 3
Ditto, with silver ferules.....	32 0	25 0	11 0
Ditto, carved handles, silver ferules.....	40 0	32 0	12 6
Nickel electro silver handles, any pattern.....	50 0	45 0	17 6
Silver handles of any pattern.....	64 0	54 0	21 0

Bone and Horn Handles—Knives and Forks per dozen.

White bone handles.....	11 0	8 6	2 6
Ditto, bone handles.....	21 0	17 0	4 6
Black horn rimmed shoulders.....	12 0	14 0	4 0
Ditto, very strong riveted handles.....	17 0	9 0	3 0

The largest stock in existence of plated dessert knives and forks, in cases and otherwise, and of the new plated fish carvers.

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WILLIAM S. BURTON has added to his extensive stock of general FURNISHING IRONMONGERY and HOUSE-FURNISHING REQUISITES, a selection of STERLING SILVER SERVICES for the table or for presentation. His prices will be found considerably below those usually charged.

#### FIDDLE PATTERN.

12 Table spoons.....	4 11 0
12 Table forks.....	39 7 4
12 Dessert spoons.....	20 7 4
12 Dessert forks.....	39 7 4
2 Gravy spoons.....	10 7 4
1 Soup ladle.....	9 7 4
4 Sauce ladles.....	10 7 10
1 Fish slice.....	2 10 0
4 Salt spoons, gilt bowls.....	1 0 0
1 Mustard spoon, do.....	0 7 0
12 Tea spoons.....	10 7 10
1 Pair sugar tongs.....	0 13 6
1 Moist sugar spoon.....	0 8 6
1 Sugar sifter.....	0 15 0
1 Butter knife.....	0 13 6

#### KING'S PATTERN.

12 Table spoons.....	40 7 6
12 Table forks.....	40 7 6
12 Dessert spoons.....	24 7 6
12 Dessert forks.....	39 7 6
2 Gravy spoons.....	11 7 6
1 Soup ladle.....	11 7 6
4 Sauce ladles.....	11 7 6
1 Fish slice.....	2 10 0
4 Salt spoons, gilt bowls.....	1 0 0
1 Mustard spoon, do.....	0 10 6
12 Tea spoons.....	14 10 6
1 Pair sugar tongs.....	1 5 0
1 Moist sugar spoon.....	0 15 0
1 Sugar sifter.....	1 5 0
1 Butter knife.....	1 1 0

£27 10 10

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### COTTAGE PATTERN TEA AND COFFEE SERVICE.

CHASER.	CHASER.
Teapot.....	22 10 0
Sugar basin.....	14 11 0
Milk ewer.....	7 11 0
Coffee-pot.....	26 10 0

£38 10

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WILLIAM S. BURTON has ONE LARGE SHOW-ROOM devoted exclusively to the DISPLAY OF BATHS AND TOILETTE WARE. The stock of each is at once the largest, newest, and most varied ever submitted to the public, and marked at prices proportionate with those that have tended to make his establishment the most distinguished in this country. Portable showers, 7s. 6d.; pillar showers, £3 to £5; nursery, 15s. to 32s.; sponging, 14s. to 32s.; hip, 14s. to 31s. 6d. A large assortment of gas furnace, hot and cold, plunge, vapour, and camp shower baths. Toilette ware in great variety, from 11s. 6d. to 45s. the set of three.

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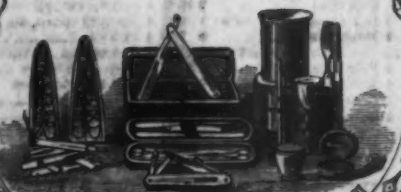
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